

March 1, 1948

Mr. Franklin Fisher
214 East 41 Street
New York, N. Y.

Dear Mr. Fisher:

Spreads like this are the reason why the dealers in American art need a public relations counsel. Fore-knowledge of their appearance and proper angling are vital to us. There are many, many American paintings in Hollywood, but you would never know it from that spread. E. G. Robinson, himself, has a number not shown in LIFE. Very, very sad.

Look, too, at the spread in VOGUE, February 15th, on Nathaniel Saltonstall's house. This is what we need a lot more of. A lot more! Spreads like this in "class" magazines, especially when in color, are by far the most valuable promotion we can get. There should be something like this appearing at least once a month in Vogue, House & Garden, Town & Country, Harper's Bazaar, House Beautiful, Mademoiselle's Living, and Interiors. The people who read these are the people who buy. We must pound away at them.

Sincerely yours,

Charles Alan
Associate Director

San Francisco Chronicle

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CAL.



Special Delivery

Not Claimed by Office
of Post Address

Mrs. Edith Halpert
Downtown Gallery
32 east Fifty-first st.
New York, N.Y.



RECEIVED AT ADDRESS
5-2-48 7:19
S. 917
AT 4410084

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

San Francisco Chronicle

9 east 10th st.
New York, 3, N.Y.
March 1, 1948

Dear Mrs. Halpert -

I was deeply distressed to learn from my attorney this afternoon that, through some unaccountable error, you had not been notified of the date for our meeting. It is scheduled for next Friday, March fifth, at 2 P.M., in the Guggenheim office. I distinctly recall writing Mr. Wittenberg about this at least a week ago and giving the reason for the postponement. Mr. Moe had to be out of town for about ten days, and Mr. Rosen can be in New York only on weekends.

Since Mr. Wittenberg has declined to authorize the transmission of my article to the members of the committee, I am sending each of them a copy of the enclosed outline.

I very greatly regret the bitterness and misunderstanding which has surrounded this matter in recent weeks, and I sincerely hope that at the meeting we shall be able to arrive at a better state of things.

Sincerely Yours,


Alfred V. Frankenstein

FIFTH AND MISSION STREETS • SAN FRANCISCO 19, CALIFORNIA • TELEPHONE GARFIELD 1-1112

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

March 2, 1948

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Alan:

Thank you for your letter of February 17th. Naturally we were delighted to hear that the Stuart Davis Pad #2 had arrived safely and is now again with Mrs. Cutting.

Perhaps my last letter was a bit confusing. However, as I have written since last Fall, we have never heard of, let alone received, Pad No. 1. We have no correspondence to indicate that it was on its way to us, when it was sent, or by what means. When Pad No. 2 arrived in Honolulu, it was immediately announced as a gift in memory of Captain Gaylord Dillingham from Mrs. Cutting. Neither Mrs. Walter Dillingham nor anyone else seems to be able to clear up the mystery of the missing picture, so we should appreciate anything you may be able to tell us about it.

Very sincerely yours,


Robert P. Griffing, Jr.,
Director.

RG/ss

MEMO

FRANKLIN FISHER & ASSOCIATES, INC. PUBLIC RELATIONS

214 East 41st St., N. Y. 17, N. Y.

Murray Hill 2-1983

March 3, 1948

To A.D.A.A.,
Publicity Committee

The following radio artists on
W.H.D.C., have agreed to publicize the
A.D.A.A., multiple showing and the
Artists Equity Foundation Fund. They
will begin their promotion about the
20th of March. Following is a listing
of the artists. For radio and television.

* Tex McNary- Jinx Falkenburg Sun Mar 21-
Norman Brockenshire
Bob Smith
John McCaffrey
Eloise McElhone

Franklin Fisher

CC R Parsons
E. Halport
H. Milch

Harold Warku & E. Halport

MORTIMER LEVITT GALLERY

Contemporary Artists

16 WEST 57TH STREET
NEW YORK 19, N. Y.
Telephone CIRCLE 6-7333
Verna Wear, director

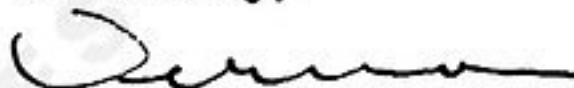
March 3, 1948

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Dear Miss Halpert: I shall be glad to represent
the Dealers as a juror in the contest to be judged
on Friday, March 12th at 10:45 A.M.

I have had no further information on the Equity
Exhibition catalogue dimensions.

Sincerely,



Verna Wear.

VW/sd.

THE ASSOCIATION OF DEALERS IN AMERICAN ART

NEW YORK

March 4, 1948

At the Dealers meeting held recently, it was agreed to follow the program outlined below in connection with the multiple exhibition:

1. A uniform pamphlet was to be printed to be used by all the galleries in this exhibition. The price is \$17 per thousand and each dealer is immediately requested to notify Mr. Charles Alan of the Downtown Gallery of the quantity he requires. One blank page is available for the printing of individual listings of the exhibits. This may be done by each gallery through its own printer or can be done by the same general printer, if each gallery will send the list of exhibits to Mr. Alan very promptly.
2. It was agreed to use group advertising in connection with this show. A page in the Art Digest has been arranged for, and the price is \$192.00. Additional ads will appear in the New York Times and Tribune on Sunday, March 21st; in the World Telegram, Tuesday, March 23rd; and the Sun, March 19th. There will be a general heading and the names and addresses of the galleries participating, printed alphabetically below.

Mr. Fisher has been working on the publicity for the exhibition and will continue throughout the show, spreading the promotion among all the galleries.

It was agreed at the meeting that each gallery would immediately send a check for \$100 to Mr. George Nelson, Treasurer of the Association at the Grand Central Galleries. Separate bills for printing will be issued since the quantity will vary for each gallery. The advertising cost will be prorated equally among all the galleries.

Will you be good enough to telephone or write before Monday March 8th, indicating the number of pamphlets you desire and whether you wish to have your own printer fill in the listings or whether you prefer to send the catalogue material to Mr. Alan. This will have to arrive by Monday.

Sincerely yours

Edith Harper

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Coca-Cola Bottling Company of Los Angeles

14TH STREET AND CENTRAL AVENUE
LOS ANGELES 21, CALIFORNIA

STANLEY N. BARBEE
PRESIDENT

March 5, 1948

Dear Miss Halpert:

Thanks for yours of 10th. Regret that your letter has not been answered earlier, but I have just returned from a business trip.

I am enclosing the only two blue copies of your invoice that can be found and my regrets that they have been misplaced.

I hereby acknowledge receipt of the following pictures:

John Marin	Watercolor	"Circus Elephants" 1941	\$1750.
Karl Zerbe	Encaustic	"Clown, Felix Adler"	500.
"	"	"Working Elephant"	350.
"	"	"Harlequin"	175.
Bennett		"Clown over Circus"	150.

Am delighted with Zerbe clown and the frame is perfect. Thanks.

Enclosed find check for all of the Zerbe pictures and the Bennett clown. This leaves \$1750.00 owing for Marin Elephants.

Weather here is beautiful, like summer, wish I could send you some. Why not come out and take it back with you.

Best to all.

Cordially,


STANLEY N. BARBEE

Miss Edith Halpert
The Downtown Galleries
32 E 51 Street
New Yor, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 6, 1948

Mr. Francis Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, N. Y.

Dear Mr. Taylor:

No doubt you have heard the results of the memorable meeting held at the Guggenheim yesterday. I am very gratified with the results and am writing to express my deep appreciation to you, to Mr. Easby and the members of your staff who have been so extremely helpful in this matter. I also want to express my profound admiration for the scientific world, the complete integrity demonstrated in the course of procedure. My faith in humanity and justice is at a peak. Many thanks.

As I mentioned at the meeting, we are planning to go through with our proposed exhibition to commemorate the One Hundredth anniversary of Harnett's birth by selecting twenty paintings we consider of outstanding quality for exhibition. We are very eager naturally to have "The Old Cremona" and hope that you will consent to let us have it. And, may we have your permission to ask Mrs. Gardner to write the foreword for our catalogue?

Sincerely yours

EGHla

OKM
March 6, 1948

Miss Elmira Bier
Assistant to Director
Phillips Memorial Gallery
1600 Twenty-first Street N. W.
Washington 9, D. C.

Dear Miss Bier:

We have set the dates for our Barnett Centennial Exhibition from April 12 to May 1, 1948. This means that we would like to receive your painting OLD REMINISCENCES - which you so kindly agreed to lend us - not later than April 5th.

If it is agreeable to you, we would prefer that you maintain the insurance on this painting and bill us for the same.

With many thanks for all your cooperation, I remain

Sincerely yours,

March 6, 1948

Mr. Robert Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

I suppose you are interested in learning the results of the meeting held under the auspices of the Guggenheim Foundation yesterday afternoon. I am glad to report that the committee decided that Mr. Frankenstein has to devote a much longer period to his investigations before any of his findings will be considered authentic, and before he can discount scientific facts such as Mr. Suhr, etc.

At this time I want to thank you for your complete cooperation and friendly attitude. I appreciate everything you have done.

We have decided to go through with our exhibition plans for the Harnett Centennial from April 13th to May 1st. Since we are concentrating chiefly on paintings owned by Museums -- in view of our limited space -- and since I have learned that "American Exchange" is the one owned by the Institute, may I ask for the latter for our exhibition. We shall of course pay all expenses for transportation and insurance. We would prefer to have your insurance retained on your policy and the premium charged to us, but shall follow your wishes in the matter.

My very best regards.

Sincerely yours

EGH1a

LANGSTON HUGHES
634 ST. NICHOLAS AVENUE
NEW YORK 30, NEW YORK

March 8, 1948

Mr. Charles Allan
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allan:

I am enclosing my check for \$200.00 as the
advance on the Jacob Lawrence drawings for
my book, ONE-WAY TICKET.

I have seen the first drawing and like it
very much.

All my good wishes to you.

Sincerely,

Langston Hughes

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE
CHICAGO, ILL.

Advertising
March 8, 1948

Mrs. Editn G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:


I mentioned the question that has arisen here about depreciation to be allowed on paintings, but in the confusion of the "Life" article discussion I don't think I got your answer.

Specifically, the Treasury Department has questioned our depreciation of paintings over a 10 year period, which is customary for "Furniture and Fixtures", in which they are included in our company figures. Could you tell me what any of your other customers do whose paintings are purchased with company funds? The Treasury Department here says that they have very few collectors here, that undoubtedly there are many more in the East, and they would be very glad to have precedents to guide them. Their only question is whether a 10 year period is right, or would 20 years be fairer. They are entirely open-minded, and looking for information.

It was a pleasure to see you. I shall look forward to developments in the Harnett matter.

Sincerely,

EARLE LUDGIN & COMPANY


President

EL:f

March 9, 1948

Mr. Franklin Fisher
214 East 41 Street
New York 17, N. Y.

Dear Mr. Fisher:

I am enclosing my check for \$12. 24 for the records assuming that this is my half and does not include Hudson Walkers'.

May I know what the Radio report is. I do not recall requesting anything but the record. Please let me know.

Sincerely yours

EOH1a

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112


9 east 10th st.
New York, 3, N.Y.
c/o Sayers

March 9, 1948

Dear Mrs. Halpert -

Please pardon my delay in getting in touch with you about the results of our meeting of last Friday. Some unexpected family matters arose immediately after the meeting and have jammed up my time. I have to go out of town tomorrow and shall, in all probability, not get back until Saturday, but if, by any chance, I am here on Friday, I shall certainly phone you. If I don't see you Friday, I should very much like to call on you Monday to discuss the question of subjecting some of your pictures to scientific examination, as suggested at the meeting, and to clear up any points that may remain obscure. I also want to see your Guglielmi show, since I admire his work very much.

Sincerely Yours


Alfred V. Frankenstein

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THE DETROIT INSTITUTE OF ARTS

Detroit 2 • Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* • MRS. EDSSEL B. FORD • K. T. KELLER • ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*

March 9, 1948

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

Dear Mrs. Halpert:

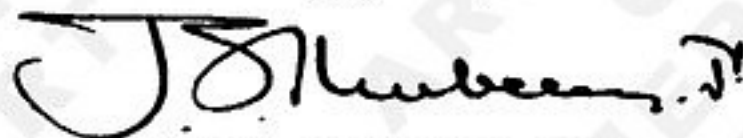
Thank you so much for your kind letter of February 29th with regard to our proposed exhibition of the LOOK magazine artists.

Because of limited space, we are planning to show only one painting by each man and are not necessarily relying on the paintings reproduced in the magazine. We would of course prefer to exhibit paintings that are for sale by your gallery rather than borrow from private owners.

Before going into the matter further, I will await hearing from you if it will be possible to borrow a Davis, Kuniyoshi, Levine, Marin, and Shahn, of representative character which you may have, or between now and May, will expect to have in stock.

We are greatly indebted to you for your courtesy and attention. With kindest regards,

Sincerely yours,



John S. Newberry, Jr.

March 9, 1948

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Mr. Henri Marceau
Philadelphia Museum of Art
Fairmont Park
Philadelphia, Pennsylvania

Dear Mr. Marceau:

May I express my deep appreciation for all you have done in connection with the Harnett matter.

I must say that I was greatly impressed by the proceedings last Friday and that I now have even more respect and admiration than previously for the official members of the art world.

Sincerely yours

EGHla

March 9, 1948

Mr. Stanley N. Barbee
911 North Beverly Drive
Beverly Hills, California

Dear Mr. Barbee:

Thank you for your check, and particularly for your good letter. I am so glad to hear from you.

We are very pleased that you are enjoying the pictures, and I certainly shall take you up on your suggestion to come out to California for a supply of the weather, rather than have it packaged.

Meanwhile, I hope that you are planning to be in New York again. It will be a great pleasure to see you.

Sincerely yours

DGHla

March 9, 1948

Colonel E. W. Garbisch
Chrysler Building
42nd Street & Lexington Avenue
New York, N. Y.

Dear Colonel Garbisch:

I am enclosing the photographs that I mentioned to you during your last visit. These are the portraits by Prior which were on the market quite some years back. Perhaps I can trace them if you are at all interested. I have also come across other interesting photographs which I can show you some time in the future.

Sincerely yours

EGHla

WILLIAM M. PRIOR

"Portrait of The Reverend William Lawson," May 2nd, 1843

"Portrait of his wife, Nancy Lawson," May 11th, 1843

William M. Prior was a remarkable figure in early nineteenth Century portraiture. He lived in "Painter's Garret," 36 Trenton Street, East Boston, and painted the portraits of Massachusetts notables and also some excellent landscapes in the romantic style. He was also a frame maker of renown. There is a record of his paintings in the Frick Art Reference Library which includes the two mentioned above.

There is a painting of Washington by Prior in the White House, and the John D. Rockefeller Collection has two examples of Prior's work.

The Reverend William Lawson was a prominent New England Abolitionist and abolition was as emotionally popular in the second quarter of the XIX Century as in the third quarter. Lawsons' popularity is shown on a painted tray at the Rhode Island School of Design, on which the Reverend Lawson is shown in the act of preaching.

An interesting feature of the two portraits is the de-kinked hair which apparently was not known in those days but which was employed to accentuate the equality of the races.

March 9, 1948

Mr. Nelson Goodman
Schwenksville, R.D.
Pennsylvania

Dear Mr. Goodman:

This is to advise you that we have at last received the Passin painting from the Perls Galleries.

Since we are not handling the work of Passin anymore, I cannot be very hopeful about placing the picture, but I can assure you that I shall do my utmost.

There are several Passin's coming up at auction Thursday of this week and this will give us a good idea of what the current valuations are. I shall keep you advised.

Sincerely yours

EGH1a

March 9, 1948

Mr. Edward S. Greenbaum
285 Madison Avenue
New York 17, N. Y.

Dear Mr. Greenbaum:

I am enclosing our check for \$500, together with a purchase slip. Yas and I talked the matter over carefully and he understands the situation thoroughly and knows that the picture is available to him, whenever he is ready to acquire it.

All in all, it seems like the best solution to the matter. My very best regards to you and Dotay.

Sincerely yours

EXH1a

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March 9, 1948

Mr. Edouard Roditi
ONGUS Liaison and Protocol
APO 742
Postmaster, New York

Dear Mr. Roditi:

The only artist in the list you mention who is actually associated with this gallery is Jacob Lawrence, and we are sending you two photographs for consideration. I do not know the other painters listed, but in checking find that you have the correct address for Sebrée. I would also suggest Charles White at the ACA Gallery, and Romare Bearden at the Kootz Gallery. Both of these men are very interesting. In addition, Eldier Cortor who can be reached through the Art Institute of Chicago has also done some excellent work. Ernest Crichlow is also one of my favorites. His address is 17 West 24th Street, New York.

Biographical notes on Jacob Lawrence are enclosed for your information.

Sincerely yours

EGH1a

March 9, 1948

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

We were indeed very happy to learn that you and your committee decided to purchase "Dr. Piccard" by Raymond Breinin. A bill is enclosed as you requested.

It seems fitting at this time to express my gratitude for all the kindnesses on your part. I know that we have been terrible nuisances in connection with this picture, the Guglielmi and others. You have been most cooperative and we are mighty appreciative. It is always a pleasure to work with you.

My very best regards.

Sincerely yours

EGHla

JAMES THRALL SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON, CONNECTICUT

Mar. 9, 1948

Mrs. Edith Gregor Halpert,
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

I want to thank you very, very much for your great help in organizing the Shahn exhibition. You could not have been more cooperative, generous and sympathetic, and on behalf of the Museum I'd like to say how much your guidance and work are appreciated. And as a personal matter, the show was a delight to do, from beginning to end, thanks to you and Ben and Charlie Alan. I'm greatly obliged to you.

With best regards,

Sincerely,

Jim

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DEPARTMENT OF ART
COLLEGE OF FINE AND APPLIED ARTS
UNIVERSITY OF ILLINOIS
URBANA

March 9, 1948

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

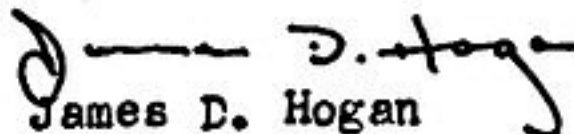
Dear Miss Halpert:

Your statement has been turned over to the business office and a voucher for \$1980.00 should reach you within ten days or two weeks for the fine paintings by Breinin "In a Garden of Ancient Loves" and by Levi "Tidewater Shapes" which, through jury action, we have been able to acquire for our permanent collection. We want to thank you very warmly for the discount you have extended us.

I will also send to you shortly, as well as to each of your artists represented in our exhibition, a copy of our catalogue. Temporary paper shortage as well as the rather late date we set for the jury meeting has held us up on getting these out.

Kindest greetings and deep thanks for your letter of February 26th, and please convey to Mr. Alan our appreciation for his word of the 24th.

Sincerely,


James D. Hogan

JH:J

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.
OFFICE OF THE VICE-DIRECTOR

CM

March 10, 1948

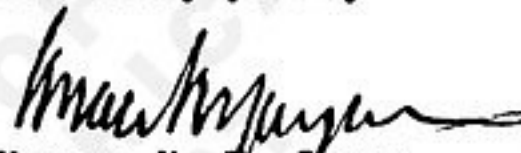
Dear Mrs. Halpert:

Your letter of March 6th to Mr. Taylor has come in his absence on the West Coast. I shall, of course, leave it for him to see on his return early next week.

I have, however, spoken with the Department about lending "The Old Cremona" and we shall be glad to let you have it with the one proviso that it be labelled "attributed to," and if you are planning a catalogue, to so list it. We don't want to give the impression that we are sure of its authorship.

You may certainly ask Mrs. Gardner to do the foreword.

Sincerely yours,


Horace H. Jayne
Vice-Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

San Francisco Chronicle

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March 15, 1948

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Dear Mrs. Halpert -

I should like to thank you for starting promptly on the continuation of the scientific work suggested at our recent conclave. When I return to New York next week I shall get in touch with you about other pictures which might advantageously be worked on in addition to those you have already sent Mr. Rosen and Mr. Keck.

You and I have had serious differences, and I wish most sincerely to restore our personal relations to their former friendly basis. It is for this reason that I freely confess I am deeply disturbed over your proposal to exhibit the Duncan Phillips picture in your forthcoming Harnett show. Since we are reserving publication on the Harnett-Peto matter, I feel it would be wiser to reserve exhibition of the questioned pictures, too, especially in a Harnett centenary show, and especially when the picture in question is so extremely dubious as this one.

Permit me to point out again that every single identifiable object in this painting - the portrait of Lincoln, the bookmaker's ticket bearing the number 905, the book with the torn and cracked cover, the ticket reading "Dinner" and the calling-card reading "Jones" - recurs in known and unquestioned Petos, (some of them many times) but never appears in a provable Harnett nor in a painting stylistically akin to the provable Harnetts. Furthermore, the inscription "Proprietor" on the envelope in the lower right corner of the rack is in Peto's handwriting and so is the letter "M" on the envelope below the bookmaker's ticket.

You will recall that in the only other case wherein a presumed Harnett is dated after his death - the Museum of Modern Art picture - it has been established that the painting represents objects which were not in existence in Harnett's lifetime; furthermore this picture is linked through the postmarks to an episode in Peto's life, and Peto's signature has been found in the underpaint. The theory that Harnett dated paintings after his death is clearly untenable in this case, and the strong links, stylistically and iconographically, between the Museum of Modern Art and Duncan Phillips pictures, provides an excellent reason for doubting that the date 1900 on the Duncan Phillips was placed there by a man who died in 1892. Furthermore Howard Keyser of Red Bank, N.J. has an unquestioned Peto repeating the motifs of the Lincoln portrait and the bookmaker's ticket numbered 905 and dated 1901 in the same corner and with the same kind of numerals.

The inscription "Harnett, 400 Locust St." on the Duncan Phillips and the inscription "...lings, Wharton St." on the Museum of Modern Art are in the same handwriting, a handwriting which appears nowhere else and is not the hand of either Harnett or Peto. Furthermore

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GARFIELD 1-1112

these two inscriptions are in ink, a medium used in only one other place - on another inscription on the Museum of Modern Art painting.

Finally, I may observe that the Harnett signature on the Duncan Phillips picture is one of the doubtful ones.

I had intended to drop in to the Duncan Phillips Gallery tomorrow or the next day and discuss this picture with Miss Bier and Mr. Phillips somewhat more in detail than I have already, but under these circumstances I shall refrain from doing that because I do not wish to influence them about lending it to you. We can arrange to have it more fully examined later on. Meanwhile I feel that your plan to exhibit this picture as a Harnett in a Harnett centennial show should be most carefully considered.

Sincerely Yours,



Alfred V. Frankenstein

March 16, 1948

Mr. Paul L. Grigaut
Assistant to the Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Grigaut:

The Fredenthals are on their way to you. And an extremely handsome and varied group they are. I think they will prove the exception to the rule concerning "the prophet without Honor" etc.

Last summer when Fredenthal was in Michigan and travelled on a lake-freighter he did a remarkable series of wash-drawings pertaining to this trip. These are in a sketch-book and he does not want to break up the group. So we did not send them to you for the exhibition. However, if you think you would have a means of showing this book - there are over 100 drawings - I will ship it immediately. It is such a unique record and so closely related to Detroit and to the Lake that I believe it would be of great interest. It should be of particular interest to the Ford Company as the trip took place on one of their ships and is a very complete record of that voyage.

May I take this opportunity to thank you for all your cooperation, and to wish you success with the exhibition? If you have any duplicates of press-notices we should be delighted to receive them for our scrap-book on Fredenthal.

Sincerely yours,

Charles Alan
Associate Director

EDGAR W. GARBISCH
CHRYSLER BUILDING
NEW YORK, N. Y.

March 16, 1948

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Colonel Garbisch left for Florida sooner than he had expected. Just before leaving the office he asked me to tell you that he is sorry that he and Mrs. Garbisch could not get in to see you again before leaving for the south. They will, however, come in to talk to you about the pictures they saw last week as soon as they can after they return to New York on April second.

Sincerely yours,

F. S. Gerhart
Secretary

fg

WITTENBERG, CARRINGTON & FARNSWORTH

70 WEST 40TH STREET, NEW YORK

NO 18, N.Y.

LACKAWANNA 4-5121

PHILIP WITTENBERG
WILLIAM P FARNSWORTH
JOS L RHODIE
SIDNEY KRAMER

March 16, 1948

Mrs. Edith Halpert
Downtown Gallery
43 East 51st Street
New York, New York

Dear Edith:

One of the most difficult jobs in the world is fixing the charge for services rendered. This is so particularly when there has been a long honorable and friendly past. One hesitates to make a charge which the client will regard as too high or too low to repay one for the character and quality of the services rendered in considering all the factors.

Knowing that you had talked this matter over with Louis Stern, as a matter of curiosity I asked him what he thought a reasonable charge would be, since he had been present both at the office and at the hearing. He thought twenty-five hundred would be fair. My own office associates agreed with him. Since other people's estimates are always higher than my own I disagreed with them. Everything considered, and you know the factors as well as I do, I think that two thousand dollars is a fair and reasonable charge.

I hope that this will not strike you as too high and that you will make payment thereof at your earliest convenience.

With kind personal regards.

Cordially yours,



PW:glg

J. Denman
Omori Hotel, No 1515
2 Chome, Araijuka, Omori
City
Tokyo, Japan

WESTERN AIRLINES INC.

TOKYO, JAPAN

March 18, 1948

Dear Mr. Allan:

Enclosed is a check for our balance at the Gallery and John said for you all to go out and celebrate because the Denman's finally paid their long outstanding bill.

I finally managed to make it over here about three days before Christmas after much wrangling and waiting. So far I like it here very much and John does too as I'm sure he has already told you. However, the city is unbelievably devastated and shabby which is depressing but from the little reading I've been able to do I gather that Tokyo itself was never a beautiful city that it is the surrounding countryside that is actually pretty. This I can believe because John and I have made a small trip to Kamakura, a shrine city about 50 miles south of here, only it takes you about 2 hours to drive the thirty miles especially when you get lost like we did..... We did enjoy this trip and were pleased with possibilities of more and longer trips to other small towns, especially those untouched by the bombings.

We haven't been altogether neglecting our art life while here only channeling it differently. Yesterday we bought an old Imari porcelain plate that was at one time used for Japanese rice cakes. It is a tremendous piece and quite heavy and not at all what you think of as porcelain. It is quite thick and heavy but beautifully ornamented on top and that I suppose is what gives it its value.

Do you know anything about the market for Japanese prints? One of the guys claims he made a good deal on a batch of prints he bought. So far we haven't been able to do much studying on the subject either from the artistic standpoint or the investment standpoint.

Right now John is in Shanghai and that is the reason for the letter by proxy. He wants me to tell you he has had a very busy and full schedule for the past three months. Secretly, he just hates to write letters.

Do let us know if there is any special kind of oriental art that specially appeals to you and we can get busy on looking it up

AIR *
MAIL

for you. We are still a bit dumb but we are learning more and more each day including the snops and people to trust and not to trust. Gypping the customer seems to be the favorite sport over here.

We are still living at the Onori Hotel, a reconverted Gelsna house according to the best sources, but we have a house and hope to be able to move in about June first. It is a grand western style house and will lend itself beautifully to the installation of proper plumbing and other peculiar American necessities. George Beal, another pilot that you might possibly have met is to share it with us. He and his wife will have the second floor and we are to have the first floor.

The house is basically good but in terrible condition. There was a furnace in the basement we discovered and we asked the owner if we could go down and see it. Yes, we could but he didn't possibly see how we could use the furnace since it hadn't been used in the past ten years.... ffrom the looks of things there hasn't been any soap either for the past ten years either. I'm rattling on... do let us hear from you soon.

Sincerely

Jean Newman

March 19, 1948

Mr. Stanley Barbee
911 North Beverly Drive
Beverly Hills, California

Dear Mr. Barbee:

During your visit to the gallery, you exacted a promise from me to keep you informed of any painting of a clown or other circus subject by Kuniyoshi.

This morning we received one of the most magnificent examples by this artist. It is a casein of a clown with a circus poster in the background. A photograph of this is enclosed indicating on the reverse side the measurements. The color is superb, and so varied that it is very difficult to describe it. I am adding a little color chart for your information, but I cannot describe the scintillating effect in the contrast and in the subtle variations within each tonality. Unfortunately I cannot ship the picture to you on approval, if you should want to see it, because this painting is one of the big features in the exhibition to open on Monday, March 22nd. A catalogue of this show is also enclosed explaining the purpose. You will note that the gallery and the artist will each contribute 10% of the selling price to the Equity Artists Welfare Fund. In this case it means \$200 for the latter. The price of the picture is \$1000.

In view of all the circumstances involved, you will appreciate the fact that we must have an immediate reply. That is, by Monday Afternoon, as we are not permitted to withhold any prompt sales.

This may sound like hard salesmanship on my part, but I am sure you will understand the circumstances, particularly since there is no question that it will be among the first pictures sold in the exhibition. Kuniyoshi's retrospective show is opening at the Whitney Museum on March 25th and a great deal of publicity will occur. Please wire your reply.

Sincerely yours

EGHla

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

(10)

1948 MAR 19

SYMBOLS

DL-Day Letter

NL-Night Letter

LC-Deferred Cable

MT-Deferred Telegram

Ship Radiogram

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NB516 PD VIA KL (UNKN 32 E 57) NR1 NEWYORK NY 19 411P

DOWNTOWN GALLERY

32 EAST 51 ST

WITH REGARD EXHIBITION AMERICAN ART BRUSSELS PLEASE INFORM
US ABOUT COMMISSION ALLOWED BRUSSELS GALLERY IN CASE
PAINTINGS SHOULD BE SOLD

FOR IS BELGIAN GOVERNMENT INFORMATION CENTER
630 FIFTH AVE NY

630

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE DETROIT INSTITUTE OF ARTS

Detroit 2 • Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* • MRS. EDELL B. FORD • K. T. KELLER • ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*

March 19, 1948

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22 New York

Dear Mrs. Halpert:

Mrs. O'Sickey of the Ten Thirty Gallery in Cleveland wrote us asking to send her the Zorach show, with the understanding that the Institute should pay for transportation from Cleveland to New York. We sent both sculpture and watercolors yesterday.

I am looking forward to the Fredenthal show, which Mr. Alan informs me, is on its way.

Sincerely yours,

Paul L. Grigaut

Paul L. Grigaut
Assistant to the Director

PLG:h

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March 20, 1948

Mr. John S. Newberry, Jr.,
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Newberry:

We have discussed the matter with the artists and finally decided on the paintings which are listed below and which we mutually agreed would represent them in top form to demonstrate that they are among the ten top artists in America.

Our only problem is in connection with Jack Levine, who is having his first one man show in ten years from May 4th to May 29th. Thus, all the paintings available for sale will have to be included in his exhibition, more than half of which will comprise loans from museums and collectors. However, we agreed that "The Old and the New" would be an excellent representation. This painting belongs to Mr. Earle Ludgin whose address is 121 West Wacker Drive Chicago. I am writing him regarding this matter but would suggest that you communicate with him directly asking for the loan. As an alternative we can recommend a much larger and slightly earlier picture called "City Lights" in the collection of Mr. and Mrs. Milton Lowenthal of 1150 Park Avenue, New York. Photographs of both are being sent to you, together with the four which are definitely scheduled for your show.

Will you please advise me whether Budworth or any other packer is arranging to pick up the pictures, and when.

My best regards.

Sincerely yours

EGHla

March 20, 1948

Mr. E. P. Richardson, Director
The Detroit Institute of Art
Detroit, Michigan

Dear Mr. Richardson:

As you may know, David Fredenthal made over a hundred watercolor and drawing studies of the Ford Plant, and the activities both inside and outside, in preparation for the J. L. Hudson job.

I have just written to Henry Ford II regarding this extraordinary document and suggested that I could send the book of these documents to you if you deem it advisable. I should like to give Mr. Ford the opportunity of studying this material which should be of very special interest to him. I also suggested to Mr. Ford in my letter to him that he see the exhibition that you have arranged at the Institute of Fredenthal's work. I hope it will be a great success and that the visitors will be proud of their home town boy.

My best regards.

Sincerely yours

EGHla

March 20, 1948

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Mr. Henry Ford II
Dearborn
Michigan

Dear Mr. Ford:

As you have probably heard from your promotion department, David Fredenthal -- a native Detroit -- spent a part of last August in your plant and on your boats making a documentary record of the Ford Company's activities. Several large paintings resulted, and were shown at the J. L. Hudson Company last month as part of a series on Detroit.

Fredenthal has the complete set of original drawings and watercolors -- well over a hundred -- made directly from life. They make a most extraordinary documentary record of the activities in your organization. Aside from being outstanding works of art of museum calibre, they have a tremendous value historically. The Detroit Institute has arranged a one man show of David Fredenthal's work to be held during the month of April and we can arrange to send the book there if you would like to see this collection of drawings and watercolors. I am sure you would find it fascinating and might want to acquire it for your own collection or for the Ford Company.

May I hear from you.

Sincerely yours

EGHla

March 20, 1948

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Mr. Earle Ludgin
121 West Wacker Drive
Chicago 1, Illinois

Dear Mr. Ludgin:

I did not answer your letter sooner as I have been questioning a number of our clients to ascertain what arrangements they make regarding depreciation.

To date I have very little to report as this question of charging to one's business is rather recent. The two people who claim that they have made 10% deductions or depreciated the pictures over a period of ten years refuse to have their names used, for fear of having the tax people start questioning them. I expect to see an attorney friend, who is also a collector, and shall get some intelligent advice from him which I shall pass on to you very shortly. I hope you don't mind the delay, and will understand why I cannot be more specific at this moment.

Incidentally, in one case the client has used a picture every year for reproduction as a Christmas card and makes complete deduction as part of his advertisement expense. In this instance the deduction was accepted by the tax people. I believe that The Miller Company which is buying a large collection of paintings, and is reproducing all of them in catalogues addressed to architects, also get a complete deduction. It might be a good idea to communicate with them directly. The president is Mr. Burton G. Tremaine, Jr., The Miller Company, Meriden, Connecticut. I cannot get any of these people to talk freely, as they are all afraid of the tax bogey-man. In any event, I shall keep you informed and hope to give you specific information after I talk to the attorney.

In all the excitement of the Frankenstein-Harnett matter, I forgot to thank you for your tremendous help. Your letter was an excellent addition to our documents.

The meeting was the most eventful affair, and is still being talked about around town. Ten high-powered scientists and museum officials, together with the two principals and their attorneys, were at the meeting with Mr. Moe of the Guggenheim Foundation acting as chairman. After four and a half hours of highly learned conversation, it was agreed by unanimous vote

8101, 01, 1911

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that Mr. Frankenstein should continue his research for two years or more before committing himself by word of mouth or by letter or publication. All circumstantial evidence and conjecture were completely dismissed, and while none of us communicated with Life, we are quite certain that the article will not appear. If it does, I will be buying rather than selling pictures with my two million dollar libel money. However, we have decided to conduct our own investigation and are having David Rosen and Mrs. Keck of the Brooklyn Museum make a scientific survey of all the pictures by Harnett, and by his followers. After a large body of scientific material has been assembled, we can then make a thorough study in relation to documentary and stylistic grounds. Meanwhile, there is no reason whatsoever to suspect that your picture is not by Harnett, as all the data given me by Mr. Keck indicates a completely negative report; that is, there is no indication of false signature, over-painting, etc. Naturally, I am very happy with the outcome of this matter and I feel entirely vindicated, and can go on as an honest woman.

Once again I thank you for your kind cooperation.

Sincerely yours,

EGHla

I am, dear Sir, very much obliged to you for the information you have given me regarding the picture in question. I am sure that your investigation will be most thorough and that you will be able to give me a definite answer as to whether or not the picture is by Harnett. I am sure that your report will be most valuable to me.

March 22, 1948

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

Mr. Sweet was at the gallery on Friday and expressed what we considered tremendous enthusiasm for the new painting by Ben Shahn which had just been delivered. Because this painting is one of the features of the current multiple exhibition for Artist Equity, and because it is one of the pictures which we are sure will be among the first sales, we decided on a new technique in selling to museums.

Enclosed you will find a kodachrome we had delivered this morning. It provides a pretty good idea of the painting which is 36 x 48" in dimensions. The painting itself is a little deeper throughout in tonality than the print indicates, and is really magnificent from every point of view.

Naturally we are very eager to have what we consider the top Shahn in the collection of The Art Institute of Chicago. The price is \$1500, of which 20% will be given to the Artists Equity Welfare Fund ; 10% by the gallery and 10% by the artist.

Aside from the importance of the picture for your collection, I think it would be marvelous publicity for the Institute, and for the whole idea of the dealer-artist relationship if you would be among the first purchasers and thereby contributed to the fund.

I do hope to hear from you in the affirmative. Wont you be good enough to wire collect, your decision in the matter.

Sincerely yours

EGH1a

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

DL	Day Letter
NL	Night Letter
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Ship Radiogram	

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LA737 NL PD=LOSANGELES CALIF 22

EDITH G HALPERT=DOWNTOWN GALLERY

32 EAST 51 ST NYK=

THANKS LETTER PHOTOGRAPHS KUNIIYOSHI CLOWN REGRET NOT
INTERESTED. CLOWN SIMILAR TO ONE YOU SOLD WHITNEY IS
MY CUP OF TEA KEEP ME POSTED BEST WISHES=
STANLEY I. BARDEE.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

March 22, 1948

Mr. Philip Wittenberg
Wittenberg, Carrington & Farnsworth
70 West 40th Street
New York, N. Y.

Dear Philip:

Just as I was beginning to recover from the whole Frankenstein matter, I received your letter, and now I will have to plan a double vacation. Frankly, I was terribly shocked.

I believe firmly in the theory of working professionally in all instances of professional services, and expected to be treated accordingly. I certainly appreciated what you accomplished at the meeting, where we were all very much impressed. However, I thought that such services have something to do with the time element, and since I was doing all the research, writing (with some exceptions) to say nothing of suffering, I was under the impression that the services would be reduced proportionately.

I have not talked to Louis Stern, who evidently has some strange idea that I am a woman of wealth. What there is, is outward show, but the check book is very lean I can assure you. Even with such considerations, and there is no reason why you should worry about my financial status, I still feel that the price is extremely high. As a matter of fact in my admiration and gratitude I was prepared to pay what I considered a high figure; that was \$1000. Since you discussed the fee with Louis, I discussed it with a lawyer friend of mine giving him enthusiastic facts. He mentioned \$1000 as the maximum figure in full consideration of your reputation and what your professional services meant in this connection.

I feel that you would prefer to have me state my case very frankly both from a professional and friendly standpoint. How about talking the matter over in the near future- over a drink.

My best regards.

Sincerely yours

EGH1a

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March 23, 1948

Dear Mrs. Bennett

It was really very good to hear from you - especially as I believe that I was the one who owed a letter. A letter which I had been planning to write for months, but which I never got to, since I too have a letter-writing phobia which seems to have been intensified since I was in the Army and wrote so many many letters for such a long long time.

These have been very hectic days. There is of course the world-situation which looks grimmer by the minute. Art business has been either very good or very slow. We have done well, but spottily. Now we are in the midst of a huge multiple exhibition of American art. Fourteen galleries are concurrently showing work by members of Artists Equity Association (the newly formed artists' organization) giving a percentage of all sales to their welfare fund. We have all done a great deal of promotion on this show and feel that it will create a number of new collectors. Mrs. Halpert was on Jinx Falkenberg's program Sunday, and we are doing a lot of other radio and television stuff.

Beside all this excitement, the Whitney Museum is giving Kuniyoshi a retrospective exhibition. This opens Thursday, and is a tremendous event because it is the first time this museum has so honored a living artist. It is all the more exciting because Kuniyoshi is President of Artists Equity Association and they are giving him a testimonial dinner the same night. Then there have been a round of other parties, celebrating this event and the Julio de Diego-Gypsy Rose Lee wedding; to say nothing of a great many cut-of-town museum directors who expect to be entertained. So I shall be ready for a rest-cure, come Easter.

Danny Leffenbacher from the Walker Art Center has been in New York. He has great plans of turning one room in the Center into a sales gallery. A number of the better dealers are cooperating. We are promising to send out top examples, so if you ever return to that part of the world you will be able to do your art collecting in your own back-yard. We think it is a wonderful idea, and as Danny is a remarkable salesman and a swell person with good taste, it will probably be very successful and encourage other mid-west museums to follow suit.

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You will probably be interested to hear that because of the great interest created by Tam's painting at the Art Institute of Chicago exhibition last year, he has sold a number of things since. He is developing beautifully as an artist, and is well on his feet financially - all of which makes us very happy. We are showing a terrific new young artist in the current Equity exhibition, a boy (only 26 years old) from California, named William Brice, for whom we have great hopes, from the response so far. We will probably give him a one-man show next Spring.

I know very little about Japanese prints or kakimonos (spelling?). I only know from a friend who is an expert and was in Japan immediately after the war that there are a lot of fakes floating around, and that it has always been an Oriental tradition to make modern copies of old things. So you have to be very very careful. I am told that the prices are fantastically inflated. And above all, do not buy for investment, with an eye to resell here. The market is flooded now, and for some time to come.

It was really swell to hear from you. Do drag John out and make him sit down and write me a letter. I would like to hear from him, too. If there is anything you need in New York, any shopping I can do for you, please do not hesitate to ask me. You know we are in the center of all things here, and it is quite simple to run out and get almost anything.

Best regards to you and John,

Sincerely yours,

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March 23, 1948

Mr. Henri Marceau
Philadelphia Museum of Art
Fairmont Park
Philadelphia, Pennsylvania

Dear Mr. Marceau:

Forgive me for not writing you sooner about the Latin American folk art. As you know, we have been organizing a multiple exhibition for Artists Equity Welfare Fund and as chairman of the dealers Association, I have been kept busy every moment. We are now preparing for the big Kuniyoshi events; the Whitney Museum opening and the Equity dinner for Yas. Friday morning I am leaving for a short cruise, thus, giving me no time for the Philadelphia trip.

However, if you think that our folk art gallery will be sufficiently large enough for such an exhibition as we discussed, I should be delighted to plan accordingly, opening the show May 4th or May 11th. The Jack Levine exhibition is scheduled for the former date and for publicity purposes it would be better to have two separate openings. But, in view of the fact that the museum directors will be in town at a specific date, the decision will be left to you.

The moment I get back, during the week of April 5th, I shall phone you and make a date to pay you a visit to discuss the details and to select specific pictures. Meanwhile, don't you think it would be a good idea to photograph some of the pictures that you wish to sell but will not fit into the one gallery. We could have a display of those under glass on the counter. I believe one month's preparation should be ample. Don't you.

Wont you please get in touch with me upon receipt of this letter as I am very eager to get your reaction.

Sincerely yours

EGHla

PHILADELPHIA MUSEUM OF ART

TELEPHONE
FOPLAR 5-0500

PARKWAY AT 26TH STREET
PHILADELPHIA 30

March 23, 1948

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Mrs. Halpert:

I am sending you the catalogue cards of the group of Mexican pictures of which we spoke over the 'phone. These will give you some idea of the material, but I think that you should see the pictures before deciding one way or another on an exhibition.

If a show can be made during the month of May, many of the Museum directors will be able to see it on their way to the meetings of the Association of Art Museum Directors, to be held in Providence.

On the other hand, if this is not possible owing to your other commitments, it might be possible to plan the show for the fall. These points we can best decide when you come over. Let me know when this will be, so that both Henry Clifford and I may surely plan to be here.

Very sincerely yours,



Henri Marceau
Associate Director

HM:uef

Cards enclosed.

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March 23, 1948

Mr. Laurence Rockefeller
30 Rockefeller Plaza
New York 19, N. Y.

Dear Mr. Rockefeller:

As you know, Mrs. Rockefeller was quite enthusiastic about the William Zorach sculpture "Rabbit". I gathered that you thought it best to wait until you moved to your new quarters before making a decision.

However, this sculpture is included in our current MULTIPLE EXHIBITION which has been arranged by the Association of Dealers in American Art for the benefit of Artists Equity Welfare Fund. For years artists have been called upon to contribute to hospital drives, relief drives, and every national fund. This is the first time in our history that the artist's welfare is considered and we are naturally most eager to make this exhibition a tremendous success. 20% of the gross sales made during the two weeks of the show will be given to Equity Welfare Fund; 10% by the dealers and 10% by the artists.

Consequently I think that you will want to be among those making this gesture to the artists of America -- to give them a permanent sense of independence. Therefore I decided to write you, suggesting that you purchase the "Rabbit" at this time, to help along this very worthy cause. The "Rabbit" will fit perfectly either indoors or outdoors; in your present apartment or in your future new home. May I hear from you?

My best regards.

Sincerely yours

EGHla

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March 24, 1948

Contemporary Design, Inc.
711 Fifth Avenue
New York 22, N. Y.

Attention: Mr. Kinnard

Dear Mr. Kinnard:

It has come to our attention that B. Altman & Co. are advertising, displaying, and selling scarves designed by Stuart Davis. According to our agreement concerning license to reproduce this printing by Stuart Davis on scarves, we were to receive a statement of sales and royalties, if any, on or before January 28th, for the preceding calendar year. Up to this time we have received neither statement nor royalties. Again referring to the agreement you will note that no changes were to be made in this printing as reproduced on scarves without the approval of the artist. Such changes have been made.

Some weeks ago, in a telephone conversation concerning tie-designs by Ralston Crawford and George L. K. Morris, it was my impression that we had reached a tentative agreement on terms for these designs. It was also my impression that you were going to forward us a draft of a contract incorporating these terms immediately after that conversation. Since that conversation we have heard nothing from you. For our information, and the information of the artists concerned, we would appreciate knowing your feeling in this regard.

Not having been able to reach you by telephone (even though I have left numerous messages for you), in order to discuss these matters, we would appreciate the favor of an early reply.

Sincerely yours,

Charles Alan
Associate Director

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DARTMOUTH COLLEGE
Department of Art and Archaeology
HANOVER · NEW HAMPSHIRE

March 24, 1948

The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Sirs:

The Dartmouth College Art Department hopes to have a modest exhibition of American abstract painting for the period, April 22 to May 14. The exhibit is to be in conjunction with the study of "The Freedom of the Artist in a Democracy" by the entire Senior Class in Dartmouth's Great Issues Course.

We want to include works by Stuart Davis, Ralston Crawford, Jacob Lawrence, and Charles Sheeler, and the courtesy of your co-operation would be most appreciated.

I expect to be in New York next week and will drop in to see you.

Sincerely yours,

Churchill P. Lathrop

Chairman, Department
of Art and Archaeology

PHILADELPHIA MUSEUM OF ART

PARKWAY AT 26TH STREET

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA 30
TELEPHONES POPLAR 5-0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

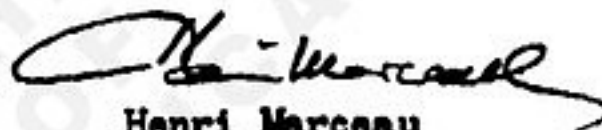
March 24, 1948

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter of March 23 crossed with mine of the same date. All things being equal, I think it would be better to await your visit here and your inspection of the pictures before deciding on a plan for the exhibition. If you can come down during the week of April 5th, I believe that we could decide very quickly whether to attempt an exhibition in May or to postpone it until the fall.

Sincerely yours,



Henri Marceau
Associate Director

HM:uef

March 24, 1948

Mr. James D. Hogan
Department of Art
University of Illinois
Urbana, Illinois

Dear Mr. Hogan:

May I express my gratitude for the catalogue which I received several days ago.

I also want to take this occasion to tell you how remarkable a document a number of us consider it. The artists are just as enthusiastic as we are in the gallery and we are particularly impressed with the brilliant series of introductions. From time to time we hope to have your permission to quote from this material.

My very best regards.

Sincerely yours

EGH1a

contemporara

CONTEMPORARY DESIGN, INC.

711 Fifth Avenue • Plaza 5-0711
New York 22 • New York

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March 25
19 48

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

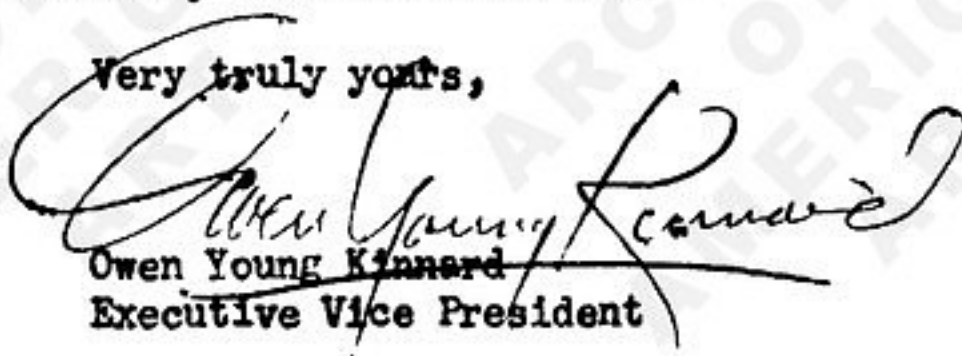
Dear Mr. Alan:

My apology for not having gotten in touch with you at an earlier date but as you might have surmised, we have been extremely busy.

As of January 20th, no royalties were due to Davis. I am now enclosing a check for \$100 on royalty account. This is slightly less than is actually due to date, but payment will be made in full when we have completed an audit of our books within the next sixty days.

With regard to the possibility of our using one or more tie designs by Ralston Crawford and George L. K. Morris, I regret to state that in accordance with the decision of our Board of Directors we can not modify the basic terms of our standard contract to obtain these tie designs. I am again enclosing a copy of our contract although in the case of Crawford and Morris it can be limited solely to men's neckwear.

Very truly yours,


Owen Young Kinnard
Executive Vice President

OYK:ebc

March 25, 1948

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

You have probably heard by this time, the results of the interesting meeting held at the Guggenheim Foundation at my request to straighten out the Harnett matter. It was agreed by the twelve museum officials that Mr. Frankenstein had jumped at some too rapid and illogical conclusions in his research, and it would be necessary for him to continue work on Harnett and his imitators for at least two more years before he would be ready for publication.

We have had some correspondence recently about the Harnett Centennial show which is opening here on April 13th, and asked for your painting "Old Reminiscences". Several days ago I received one of Mr. Frankenstein's characteristic letters in which he holds forth once again about your picture. In view of his journalistic attitude, Mrs. Gardner of the Metropolitan Museum, who is writing the foreword, and I agreed that it might be better not to include the picture at this moment, as he would be certain to write letters to the press, etc. I think you will realize the wisdom of our decision.

For your information, Mr. Keck and Mr. Rosen are now proceeding in a research in connection with all the Harnett paintings, thus, creating a body of material for further checking. Documentary data is being assembled by Mr. and Mrs. Gardner of the Metropolitan, and at the end of a year or so, we shall all be in a position to make final decisions about the authenticity of all the pictures involved. There will be a committee to make the final judgement as all the documentary and stylistic evidence will be thoroughly studied. I feel that I owe it to my clients and to the historical recordings for the future to proceed with this work.

May I express my deep appreciation for your friendly attitude in this matter and for all your cooperation.

Sincerely yours

EGHla

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March 26, 1948

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Mr. Churchill P. Lathrop, Chairman
Department of Art and Archaeology
Dartmouth College
Hanover, New Hampshire

Dear Mr. Lathrop:

We shall indeed be very glad to cooperate with you in connection with your forthcoming exhibition. The idea is a brilliant one and I think most timely in view of the strong reactionary movement in progress now.

We shall certainly lend the paintings by the artists you mentioned and some of the others who would fit into this category -- among them Paul Burlin, George L.K. Morris and Niles Spencer.

I shall be away on a trip next week, but Mr. Charles Alan, the associate director, will do his utmost to be of assistance to you.

Sincerely yours

EGHla

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

(02).

SYMBOLS

DL=Day Letter

NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

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.N20 PD=DETROIT MICH 29 942A

29 MAR 29 AM 10 02

CHARLES ALAN=

DOWNTOWN GALLERY 43 EAST 51 ST=

PLEASE SEND PREDENTHAL MICHIGAN NOTE BOOK=
PAL GRIGAUT DETROIT INSITUTE OF ARTS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

March 29, 1948

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

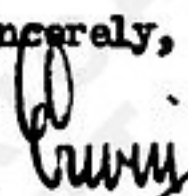
On my return from Florida I find your note of March 9. It is quite all right about the advertising and I thoroughly understand.

I had a nice time in Palm Beach and Channing gave a large luncheon for us at the Bath and Tennis Club. I am very fond of those three men and I appreciate your having given me the contact.

Gikow's work is also being admired and invited by the museums and I am again in debt to you.

I will pain to come and pay my respects in person some day soon.

Sincerely,


Director and Manager

ESB:mc

WITTENBERG, CARRINGTON & FARNSWORTH

70 WEST 40TH STREET, NEW YORK
NO 18, N.Y.
LACKAWANNA 4-5121

PHILIP WITTENBERG
WILLIAM P FARNSWORTH
JOS L RHODIE
SIDNEY KRAMER

March 30, 1948

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I absolutely refuse to debauch you and to discuss business after such a villainous attempt on my part. Therefore, I will not accept your invitation to talk matters over a drink. I always say that a man who will take advantage of a woman under those circumstances ain't no genlman; besides which, I don't drink and you'd probably be bored.

Nevertheless, I think we'd better make it over a luncheon because despite my virtue, I have not yet stopped eating. Will you let me know when you have a free date.

With kind regards.

Cordially yours,

Philip Wittenberg
By: E. L. Smith

PW:glb

March 31, 1948

Mr. John W. Barnes
Barnes and Noble
Fifth Avenue at 18 Street
New York, N. Y.

Dear Mr. Barnes:

Mrs. Halpert is away on a brief vacation, so here I am in her place writing to ask you another favor.

As I believe you know, we are holding a Harnett exhibition from April 15th through May 1st. We will display twenty selected paintings covering the years from 1876 to 1892. At the same time we would like to hang a number of paintings by various followers of Harnett to illustrate that he was not a "sport" but rather, an outstanding exponent of a continuing tradition in American painting.

We would like very much to borrow your Peto, TAKE YOUR CHOICE, for the exhibition. Mrs. Halpert feels that this is an exceptionally fine example of that artist. We would, of course, insure the painting and take care of transporting it.

May we look forward to an early and favorable reply?

Sincerely yours,

Charles Alan
Associate Director

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2-8783

March 31, 1948

Mrs. J. D. Chalfant, Jr.
Ashley
Wilmington, Delaware

Dear Mrs. Chalfant:

On April 12th, we are opening an exhibition to commemorate the hundredth anniversary of the birth of S. M. Harnett. We are planning to show a small selected group of Harnett's paintings, as well as an outstanding group of paintings by artists who worked in the same tradition. We are anxious to demonstrate that this was (and still is) one of the vitally important and continuing trends in American art. For this occasion we would like very much to borrow your father-in-law's painting of the Smith and Wesson revolver hanging on the door. We consider this an outstanding example of the realistic school.

We would, of course, pay all costs of transportation and insurance. If you are kind enough to lend the picture I would suggest that you let the Wilmington Society of Fine Arts do the packing and shipping for you and bill us for the same.

As time is growing short, may we look forward to an early and favorable reply?

Sincerely yours,

Charles Alan
Associate Director

March 31, 1948

Mr. Joseph H. Mirshhorn
25 Broad Street
New York, N. Y.

Dear Joe:

Here I am, greeting you on your return with a request for a favor! As you may have heard, for the second time in ten years Jack Levine is having a one-man exhibition - from May 4 through May 29, 1948. For the occasion we would like very much to borrow your painting, PORTRAIT OF A GIRL. Jack feels that this represents an important aspect of his work and that the exhibition would not be complete without it. Would you let us know? We would, of course, take care of transportation and insurance. So that it may be seen by magazines that have early deadlines, we would need the picture about April 15th.

I do hope I shall see something of you, now that you are back in civilization. Let's have lunch together very soon. (I owe you a lunch, you know.) We have had an exciting winter at the gallery with a series of "smash hit" shows - now to be climaxed with Levine. We are continuing our Equity show an extra week, to April 10th, so you'll have a chance to see what swell things some of your favorites have been painting.

Best to you,

Charles Alan
Associate Director

Ford Motor Company

ASSISTANT TO THE PRESIDENT

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

April 1
1948

Miss Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert:

I want to acknowledge your letter,
addressed to Mr. Henry Ford II, which arrived
while he is out of the country.

We expect Mr. Ford back in the office
sometime during the second week of April and
I am sure that if he is interested in seeing
the collection of drawings and watercolors
painted by Mr. David Preenthal, he will
personally get in touch with you.

Very sincerely,

Allen L. Merrell
Allen L. Merrell

AM:bpw

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

April 1, 1948

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York, N.Y.

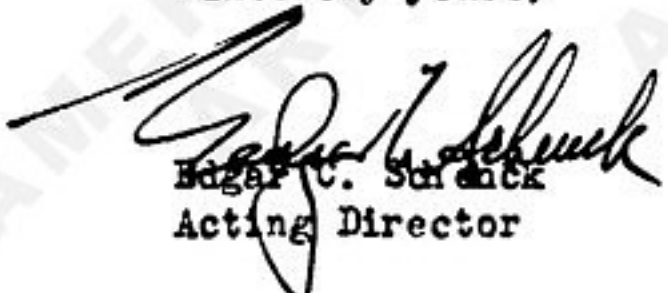
Dear Mrs. Halpert:

Again may I thank you for the very delightful evening we had at the dinner for Kuniyoshi. It was a delightful time and I was sorry I had to leave early. I understand that the festivities went on until about 5 in the morning, and I wish I had had the stamina that Bart Hayes showed.

Please let us know as soon as possible about the Shahn, and when that comes I wonder if you could send up the Jacob Lawrence "Business Men" which both Jules and I saw for a short while in your office. We are very much interested in the Shahn, and I sincerely hope Chicago doesn't snap it up.

With best regards and thanks again,

Sincerely yours,


Edgar C. Snodgrass
Acting Director

ECS:bc

P.S. I hope that the two paintings can come up sometime within the next two weeks.

U.S.

April 3, 1948

Mr. Owen Young Kinnard
Executive Vice President
Contemporary Design, Inc.
711 Fifth Avenue
New York 22, N. Y.

Dear Mr. Kinnard:

Thank you for your letter
of March 25th, and the check for Stuart Davis.

Neither Mr. Crawford nor
Mr. Morris is interested in doing the necktie
designs under the terms of the contract you
enclosed - and which I am returning herewith.

Sorry.

We do appreciate your
efforts and your patience.

Sincerely yours,

Charles Alan
Associate Director

enc; one copy of contract

Old and Modern Paintings

VICTOR D. SPARK

ART DEALER

30 East 55th Street

New York 22, N. Y.

Telephone ELdorado 5-1840

Appraisals
Restoration of Paintings

April 3, 1948.

Handwritten: Hained

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is memo bill for the three
paintings.

I will ask the owner of the two W. S.
Reynolds if he wishes to sell the paintings and at what
price. As I mentioned, I will also find out about the
pair of small Petos.

With best wishes for the exhibition, I
am

Sincerely yours,

Victor Spark
Victor Spark

VS:NS
Enc.

April 6, 1948

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Registrar
The Art Institute of Chicago
Chicago, Illinois

Dear Sir:

As requested by Mr. Rich, we had Budworth ship you the Ben Shahn painting entitled "Sound in the Mulberry Trees". As we do not have this painting insured, we have requested Budworth to place \$500 value in shipping and should very much like to have you place \$1500 insurance on your policy.

Thank you.

Sincerely yours

Secretary to the Director

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WESTERN UNION

(57)

100839

JOSEPH L. EGAN
PRESIDENT

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Ship Radiogram

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APR 6 AM 11 59

IN93 PD-WILMINGTON DEL 6 1145A

CHARLES ALAN ASSOCIATE DIRECTOR

DOWNTOWN GALLERY 32 EAST 51 ST

REGRET CANNOT LEND PAINTING LEGAL ADVICE CONNECTION
WITH SETTLING ESTATE

MRS J D CHALFANT

Handwritten signature: Hunt

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 7, 1948

Miss Antoinette Kraushaar
Kraushaar Galleries
32 East 57th Street
New York, N. Y.

Dear Miss Kraushaar:

A situation has arisen with Miss Rosa Pringle of the New-Age Gallery on which I feel the committee on publicity should decide.

About three weeks ago a human interest story was sold to the World Telegram on one of their artists, Frederic Fuchs, who was exhibited during the Artist's Equity Show. In setting up the interview, I talked with Miss Pringle and mentioned to her that my budget for photographs at this time was exhausted and that if photographs of her artist had to be taken she would have to pay for them. She agreed to do so. The story appeared on Friday, April 2, on page 18 of the World Telegram with a two-column picture. The New-Age Gallery was also mentioned in the story, as well as the name of Zoltan Hecht, artist and President of the gallery, etc. It is unfortunate, of course, that Marion Glendining, World Telegram feature writer did not use the story exactly as presented by us.

Miss Pringle now feels that the Association should pay for the pictures and not herself, as originally agreed. She states that the Committee has advised her that there is a fund for such things. However, as I may have mentioned at the last meeting, the budget has been used up as a result of special expenditures. I personally am carrying on the expenses. However, I feel in this particular instance that the feature was a New-Age Gallery story and as I told Miss Pringle that the budget was exhausted, I do not believe that I should assume the costs of these pictures.

If the Committee decides that the Association should pay for these pictures, I will gladly submit the bill to the Association. However, I recommend that the bill be paid by the New-Age Gallery because it was a special story built around the artist and the New-Age Gallery.

I am awaiting your decision.

Very truly yours,

Franklin S. Fisher

fsf/cb
c/c Mr. Bob Parsons
Mr. Harold Milch
Miss Edith G. Halpert

956

857 N. Howard St.,
Baltimore 1, Maryland.
April 8th 1948.

The Downtown Gallery,
32 East 51 Street,
New York, N.Y.

The butcher's sign about
which you inquire was found
in Baltimore. I am informed it
was, with others like it, used to designate
the butcher stalls in the old Baltimore
public market house. In the twenty
years I have been in the antique business,
always on the lookout for such objects, I
have seen only one other; recent efforts to
trace it were unsuccessful. If further
information should come to hand I shall
gladly pass it to you.

Very truly yours,
Garfield Berenick

THE DETROIT INSTITUTE OF ARTS

Detroit 2 • Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* • MRS. EDELL B. FORD • K. T. KELLER • ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*

April 8, 1948

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

144
B. 373
Dunham

Dear Mrs. Halpert:

Forgive my delay in replying to your kind letter of March 20th, but I have recently been out-of-town.

I am delighted that you will be able to let us have for the LOOK show in May Kuniyoshi's "All Alone", Davis' "Pad #4", Shahn's "Sing Sorrow", and Marin's "Speed, Lake Champlaine". I will instruct Budworth to pick up these four paintings by April 20th. Will you be good enough to send me the photographs to use in connection with advance publicity on the show.

At your suggestion, I have communicated with Mr. Ludgin, who has very kindly consented to lend us his painting by Levine entitled "The Old and the New". Rehn is lending us a Burchfield, a Hopper, and a Watkins, Associated American Artists a Grosz, Rosenberg a Weber, and Curt Valentin a Feininger to complete the representation.

If you have perhaps a half dozen additional reprints of the LOOK Magazine article, which I recall that ^{you} made available at the time of your own show in the autumn, it would be most helpful to have these here.

Let me take this opportunity of thanking you again for your fine and generous cooperation on the exhibition which without your assistance would have been impossible. If there is any further question, please let me know.

With kindest regards,

Sincerely yours,


John S. Newberry, Jr.

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April 9, 1948

Mr. Dwight Kirsch
Director, University Art Galleries
Morrill Hall
University of Nebraska
Lincoln, Nebraska

Dear Dwight Kirsch:

Once in a while miracles do happen. And in the last month Jack Levine, working like the proverbial Trojan, has completed three major paintings for his show.

Two years ago, when the PENSIONNAIRE was first shown in New York, it was enormously popular. And you know it has been our experience that a painting lent to an exhibition by a museum always gains a certain glamour. As Jack is finished with Guggenheims and is depending completely on his sales now, we must make a very special effort to do as well as possible for him during this exhibition. And we are afraid that as popular a painting as the PENSIONNAIRE might possibly compete with the unsold paintings. I think you understand.

Therefore, if you have not already had the painting shipped, we do not feel that it is necessary to impose on you. We do appreciate your cooperation and your willingness to have lent the painting.

Edith joins me in sending
best regards.

Sincerely yours,

Charles Alan
Associate Director

April 10, 1948

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Mr. Alfred V. Frankenstein
9 East 10th Street c/o Sayers
New York 3, N. Y.

Dear Mr. Frankenstein:

I have just returned from a vacation trip and am in the midst of preparations for the Harnett exhibition which opens on Monday.

We have borrowed a large number of paintings, most of which I believe you have seen, but there may be others that you know only from photographs. We have also borrowed some work by contemporaries to hang in the room below.

I hope you will come in to see this exhibition.

Sincerely yours

EGH1a

April 10, 1948

Mr. Harold Goldsmith
Popular Publications
205 East 42 Street
New York, N. Y.

Dear Harold:

Last March when you decided on the three Marin watercolors, I believe I advised you that instead of \$1200, we would bill you for \$1080 with a check of \$120 going to the Institute of Modern Art in Boston, representing a contribution which you may deduct in your income tax as a gift. This arrangement was made in lieu of a 10% commission payable to Boston. I felt it would be more advantageous for you to make the deduction as my bracket is too low to worry about.

When you send the check to the Institute, will you be good enough to explain that it represents 10% on the \$1200. The \$1080 is to be sent directly to us and we shall forward it immediately to John Marin, Jr.

When Yas gets back from his trip and has made up his sleep, suppose we get together for a big poker game. Meanwhile, don't overlook the Harnett show which opens on Monday.

Sincerely yours

EGHla

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April 10, 1948

Mrs. D. Harnsted
1815 W. Columbia Avenue
Philadelphia, Pa.

Dear Mrs. Harnsted:

I am enclosing a catalogue of an exhibition which I think will be of interest to you, since you played so important a part in supplying valuable material for the catalogue and for the general information about Harnett.

I consider it most unfortunate that you have such ill recollections of me. Several people have mentioned your impression that I purchased two pictures from you under unethical circumstances. The incident of the purchase occurred so many years ago that I have very little recollection of it, but I do remember with great pleasure, of meeting you and obtaining from you extremely valuable data about the artist and his life. I paid the agent whatever price he set on the pictures at the time and had no idea that you were upset about the transaction until these recent comments were made to me.

I wish it were possible to change your opinion of me. Perhaps some day in the near future you will permit me to call on you to discuss the matter and to clear away the unfortunate impression. I have run a gallery for twenty-two years and I am sure that you will find my reputation a most reputable one. Do let me hear from you at your convenience.

Sincerely yours

BGH1a

April 10, 1948

Paul Lutzeier, Chief
Empl. Re. Sec. Pers. Div.
Directors Bldg. OMGUS
APO 742, New York, N. Y.

Dear Mr. Lutzeier:

We shall indeed be glad to place your
name on our mailing list. In the future
you will receive all our publications.

We shall be pleased to receive your
announcements when issued.

Sincerely yours

EGHla

PAUL MAGRIEL
350 EAST 57TH STREET
NEW YORK 22, N. Y.

April 13, 1948

Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, NY

Dear Miss Halpert:

I want to sell my Harnett, Old Carolina and it
occured to me that since I purchased it from you
that you might take it for sale.

Please let me know if I can have it sent on to
your gallery.

Sincerely yours,

Paul Magriel

1 - 1923 Thiricia for
- 1923 Thiricia 34 20
- 1923 Thiricia 48

My dear Miss Hester -
Thank you for your letter
to-day regarding the photograph
of our - Thiricia -
My own miniature
has a photograph in it
of you - I hope, and we
are wondering if the photo
shot taken by my husband
- might not be? - I believe
that you will agree that it is
a very lovely grouping -
and the colouring equally
lovely. The envelope is -

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the lining is yellow - almost
orange - the stamp clear
light green, the title &
border in gold on red -
the rest is the colour
of worn leather, ^{much handled} and
note - with the back
ground much the same as
the leather -

I would you like with
a picture, made with
a camera good to do
this type of work, we
shall be happy to have
the name of some future
two pictures
Th. H. McChung
(Mrs. Murray G. McChung)

georges schreiber, eight west thirteenth st., new york 11, n. y., gramercy 7-2672

STUDIO: ONE UNION SQ. 7.

April 13 1948

Mrs. Edith Gregor Halpert
The Downtown Gallery
12 East 51st Street
New York 22 N.Y.

Dear Mrs. Halpert:

Thank you for your letter of April 10.
I shall be glad to see you at my studio any time that
is convenient to you.

Kindly let me know in advance.

Sincerely,



JANIS JAY'S SHOES

INCORPORATED

WHOLESALE DISTRIBUTORS OF
WOMEN'S FOOTWEAR, O HOSIERY, O BAGS

ASSOCIATED JAY'S SHOE AND HOSIERY SHOPS

BUFFALO NIAGARA FALLS WATERTOWN JAMESTOWN, N.Y. ERIE, PA.

Phone, WA 1745

M. MARTIN JANIS, Pres. and Treas.

HARRY GITIN, Vice Pres.

257 FRANKLIN ST.

BUFFALO 2, N. Y.

April 15-1948

Edith J. Halpert - Downtown Gallery:

Dear madam.

I have an extensive collection of top quality modern & contemporary paintings - and do not have enough wall space to hang more than 1/4 of them. We just moved from a large home to an apartment. There are two paintings that I think may interest you and wish to offer for sale. "The Bridge" by Peter Blume (1928) and "Girl in White Chemise" by Yasuo Kuniyoshi (1928) size 20" x 26". Mr. Kuniyoshi, I am informed by the Research Dept of the Whitney Museum, has a photographic record of this painting. The Blume, you no doubt have seen years ago. Its been reproduced in numerous books and publications - including Sam Kootze's book "Modern American Painters". I will furnish any additional data you may wish. The prices - for "The Bridge" 1250- and the "Kuniyoshi" 850-. Trust that you will keep my offering confidential.

Very Truly Yours

M. Martin Janis

257 Franklin St.

Buffalo, N.Y.

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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SGA266 NL PD= NORTHAMPTON MASS 15

1943 APR 15 PM 11 07

DOWNTOWN GALLERY=

43 EAST 51 ST NYK=

CANNOT SELL HARNETT WHILE AUNTIE LIVES SORRY IT WAS NOT HUNG
WILL CALL FOR IT SHORTLY

VICTOR PRAHL=

PRAHL=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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FREDERICK BEHR

ATTORNEY AND COUNSELOR AT LAW

TELEPHONE MURRAY HILL 3-2933

CABLE ADDRESS. BEHRFRED

271 MADISON AVENUE
NEW YORK 16, N. Y.

April 16, 1948.

Copy
Irving Schwarzkopf, Esq.,
292 Madison Avenue,
New York 17, N. Y.

Dear Mr. Schwarzkopf:-

Re: 32 East 51st Street,
New York, N. Y.

I enclose herein copy of Decision of the Housing Expediter based on Protest filed against the previous decision which had affirmed the findings of the Area Rent Director and Regional Director.

The present decision modified the previous decision and also that of the Area and Regional Directors by increases as to three (3) apartments aggregating \$35.00 per month, or \$420.00 per year.

I do not feel that any further protests will produce any other result and therefore suggest we close the matter, and if you are in accord with my views, I will render my bill for services in this matter.

Yours very truly,

F. Behr

FB-eh.

cc

Mrs. Edith Halpert,
32 East 51st Street,
New York 22, N. Y.

April 17, 1948

Mrs. Adelyn D. Breeskin, Director
The Baltimore Museum of Art
Myman Park
Baltimore 18, Maryland

Dear Mrs. Breeskin:

Really, we hate to hound you - but it is now two months since your exhibition for Negro History Week, and THE STENOGRAPHERS by Jacob Lawrence has never been returned. Some time ago (prompted by your inquiry about the price) I wrote asking you if we were to assume that you were purchasing the painting.

You see, we have such a small stock of paintings by Jacob Lawrence that it is really unfair to him to have such an outstanding example out of circulation for so long a time.

Won't you let us know about this painting?

Sincerely yours,

Charles Alan
Associate Director

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April 17, 1948

Mr. Owen Young Kinnard
Executive Vice-President
Contemporary Design, Inc.
711 Fifth Avenue
New York 22, N. Y.

Dear Mr. Kinnard:

In consideration of \$500.00 (\$100.00 already paid; \$400.00 payable not later than May 15, 1948; the balance of \$500.00 payable not later than November 15, 1948), license is hereby granted to Contemporary Design, Inc. to reproduce by silk-screen process the painting, *RED POPPY*, by Georgia O'Keeffe, for designs on scarves and for no other purpose. Permission is also granted to use the name, Georgia O'Keeffe, as artist, in advertising, promotion, and publicity connected with the sale of said scarves, but in no other connection.

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Very truly yours,

Agreed:
CONTEMPORARY DESIGN, Inc.

THE KENNETH GALLERY, Inc.

by _____
Owen Young Kinnard, Exec. Vice-Pres.

by _____
Edith G. Halpert, Pres.

San Francisco Chronicle

THE CITY'S ONLY HOME OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF

GARFIELD 1 1112

9 east 10th st.
New York, 3, N.Y.
c/o Sayers

April 18, 1948

Dear Mr. Devree -

May I, in an entirely friendly tone and strictly not for publication, take exception to one paragraph in your otherwise admirable review of the current Harnett show?

It is the paragraph in which you compare Harnett with his "imitators" and conclude that the latter "lack the distinction which Harnett imparted to his canvases." Actually, this paragraph contains its own refutation, for in it you speak of Petos which, "on occasion, have temporarily been ascribed to Harnett." Among these are the "Harnetts" in the Metropolitan, the Museum of Modern Art, and the Duncan Phillips; three in the private collection of Alfred Barr, two in the collection of A. Conger Goodyear, one in the collection of Nelson Rockefeller, and so on. Until I demonstrated Peto's authorship of these pictures, they were widely and frequently exhibited and reproduced as Harnetts. If there were so marked and obvious a difference in quality between Harnett and Peto, it is not likely that forged Petos would have found their way into such distinguished collections or remained unchallenged for so long a time.

The contrast which you make between the Peto book picture now at the Downtown Gallery and the Smith College book picture which you reproduce is not, in my opinion, a contrast between Harnett and Peto at all, but a contrast between an early and poorly realized Peto and a late and well realized painting by the same artist. There is abundant evidence to support this view which I shall be very glad to show you if you are interested.

One must not generalize from the comparison of one bad Peto with numerous excellent Harnetts; one must, rather, study the entire production of both men. I can show you many unquestionable Petos that will knock your eye out, and I could, if I wanted to, arrange a group of genuine Harnetts which would make that artist look like small potatoes indeed.

That Harnett was the head of the school I am not inclined to doubt or to argue, but the idea that Harnett is the supreme figure and everybody else is nothing does not stand up under examination; and it is time we stopped perpetuating it. Because we admire Monet it does not follow that we must sneer at Pissarro.

Some day I would like to get into the Times morgue to look up some clips on various people. Do you suppose this could be arranged?

Sincerely Yours,



Alfred V. Frankenstein

April 19, 1948

Mr. M. Martin Janis
257 Franklin Street
Buffalo, New York

Dear Mr. Janis:

As you may know, our method of functioning is merely as agents for the artists whose work we handle, as we never purchase pictures or act as agents for collectors, in the theory that all monies collected, minus our commission, go to the artists..

I would suggest that you get in touch with the Durlacher Galleries regarding Blume. Meanwhile, I shall communicate with Kuniyoshi who is on a trip through the south, regarding his "Girl in White Chemise". He should be back within two weeks. I shall get in touch with you at that time.

Sincerely yours

EGHLa

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April 19, 1948

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York, N. Y.

Dear Mr. Moe:

Several weeks ago I telephoned your secretary to ascertain whether it would be possible for me to obtain a transcription of the report of the meeting held on March 5th regarding the Harnett book.

As I mentioned at the meeting, we arranged an exhibition of Harnett paintings, together with a number of his contemporaries. We are also having a good many of the pictures x-rayed and otherwise checked scientifically and stylistically. During the course of the exhibition we are planning a meeting which will include Mr. Frankenstein, Mr. Goodrich and some of the others present on March 5th. At this session we plan to go over additional material and to recheck the previous hearing. It is important therefore that we have a record of what had transpired.

Will you be good enough to let me know whether I may have a copy, which of course will be kept absolutely confidential and will be discussed only among a few of those who had attended the original meeting.

Thank you for your courtesy.

Sincerely yours

EGHla



April 19, 1948

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

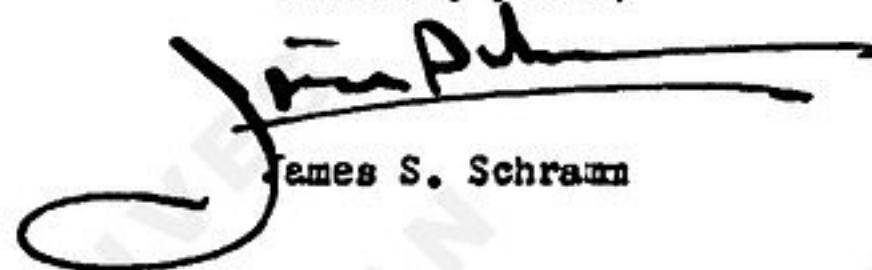
Dear Mrs. Halpert:

Mrs. Schramm and I have been discussing the possibility of selling our large Kuniyoshi "Girl Thinking". As you know, both of our Kuniyoshi oil paintings are now in the Whitney show and we thought that this would be a good time to dispose of the big one if we can bring ourselves to do so. The chances are we'd turn right around and get another Kuniyoshi but, on the other hand, we might pick up a couple of other paintings with the money thus made available.

Do you think it would be difficult to sell it at a profit for us? I believe most of his things are bringing more money now than we paid for "Girl Thinking" and we would be inclined to sell it if we could get something in the neighborhood of \$3000.00 for it. Likewise we do not know just how to go about it. Shall we tell the Whitney that it is for sale or do you know of anyone who might be interested in it? Any suggestions would be most welcome.

We're terribly sorry we can't get down to see the Whitney show but there doesn't seem to be any possibility of our being in New York now before the very end of May or first of June. Thanks for your suggestions and best regards, in which Dorothy joins me.

Sincerely yours,



James S. Schramm

br

Now in our Second Century

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. (25)

April 19, 1948

Mrs. Edith G. Halpert,
Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

Please send me two catalogues of the Harnett Exhibition,
and enclose the bill.

Sincerely yours,

Macgill James

Macgill James
Assistant Director

MJ:mb1

Signed in Mr. James' absence.

VICTOR PRAHL
58 BELMONT AVENUE
NORTHAMPTON, MASSACHUSETTS

April 29, 1948

Edith Halpert
Downtown Gallery
45 East 51st Street,
New York

Dear Mrs. Halpert;

cut

As my Harnett was not included in the exhibition and I cannot sell it, I might as well have it back. So I am asking my sister who lives at 137 East 38th Street to call for it. She is coming up for a visit and will bring it with her. I shall give her a note to you. I had hoped to get down and see the pictures but am too tied down at the moment. I thought the two pictures from our two museums up here reproduced well in Sunday's Times.

Sincerely,

Victor Prah
Victor Prah

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Apr 19-48

Dear Mrs. Halpert,

Mrs. Smiley just returned from a short visit with our daughter in Palm Beach. This delayed our acknowledgement of your interesting announcement of the Harnett exhibit.

We appreciate being remembered. Look for us most any day. -

Sincerely -
Susan Smiley

Old and Modern Paintings

VICTOR D. SPARK
ART DEALER
30 East 55th Street
New York 22, N. Y.
Telephone ELdorado 5-1840

Appraisals
Restoration of Paintings

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April 19, 1948.

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

I spoke to the owner of the W. S. Reynolds - "Time Religion and Money" - and - "The Old Maestro's Violin and Hat" - and he would like to have \$600.00 each if he sells them (I didn't get those prices). If you should sell them, I do not wish any commission.

I will be around to see the show this week and trust it has been a great success.

With best wishes, I am

Sincerely yours,

Victor Spark
Victor Spark

VS:NS

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CHARLES ALAN, THE DOWNTOWN GALLERY:

=32 EAST 51 ST ~~TEL PLAZA 3-3707~~ NYK=

NOV 20 1940

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HERE WILL PACK AND SHIP IMMEDIATELY DEEPLY REGRET THIS
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JAMES W FOSTER JR EXECUTIVE ASSISTANT BALTIMORE
MUSEUM OF ART.

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654
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April 20, 1948

Mr. Henri Marceau, Assistant Director
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 30, Pennsylvania

Dear Mr. Marceau:

Since we are making up our program for May advertising at this time, we are very eager to get the information from you regarding the South American Folk Art. I was hoping that some of the photographs would have arrived by this time. I explained to you that my knowledge of Latin American is very much on the meager side and I will have to depend on you for any intelligent statements, for conversation and for publicity. I am very eager to get started and shall appreciate whatever material you will send on at once.

Many thanks.

Sincerely yours

EGHla

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VICTOR PRAHL
55 BELMONT AVENUE
NORTHAMPTON, MASSACHUSETTS

April 20, 1948

Mrs. Edith Halpert
The Downtown Gallery
45 East 51st Street
New York

Dear Mrs. Halpert;

This will present my sister Miss
Marie Prah. Will you please give her my Harnett? She
is coming up to visit me and will bring it with her.

Sincerely,

Victor Prah
Victor Prah

THE METROPOLITAN MUSEUM OF ART

NEW YORK 28, N. Y.

DEPARTMENT OF PAINTINGS

April 21, 1948

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Thank you very much indeed for your check for the Foreword
for the Harnett catalogue. You will be glad to know that it will
be invested in more photographs and other research equipment!

I thought that Mr. Devree and Mr. Burrows gave our mutual
friend, William M. Harnett, very nice reviews. And no mention
of that great research scholar from California whose name escapes
me.

Have you seen the catalogue of the exhibition of recent paintings
by Frederick Papsdorf at the Perls Galleries? It illustrates two recent
works, The Magic Flute and Three o'Clock Tea, unmistakably inspired by
W. M. H. Too bad Papsdorf lacks the knack of painting.

Sincerely yours,


Mrs. A. T. Gardner

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FREDERICK BEHR

ATTORNEY AND COUNSELOR AT LAW

TELEPHONE MURRAY HILL 3-12833

CABLE ADDRESS: BEHRFRED

**271 MADISON AVENUE
NEW YORK 16, N. Y.**

April 22, 1948.

**Mrs. Edith Halpert,
32 East 51st Street,
New York 22, N. Y.**

Dear Mrs. Halpert:

**RE: 32 East 51st Street,
New York, N. Y.**

The proceedings and services in the above matter having been completed, I enclose herein my bill for services and disbursements.

Yours very truly,

Fred Behr

**FB-eh.
Enclosure.**

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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

351 FIFTH AVENUE • NEW YORK 17 • N. Y.

April 22, 1948.

Miss Edith Gregor Halpert,
Director,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert:

In Mr. Moe's absence
I acknowledge receipt of your letter of April
19, 1948.

He will see it upon his
return.

Sincerely,

R. F. Randolph

Secretary.

ART NEWS

136 EAST 57TH STREET, NEW YORK 22, N. Y.

Telephone PLaza 3-5067

Cable Address. Gagol, New York

Published by

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A Non-Profit Membership Corporation

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April 23, 1948

Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Although, as I told you on the 'phone today, we are not responsible for strikes, acts of God, etc., we shall be happy to accord you a bonus of space as recompense for the lateness of the April issue -- even though, as you put it, "no baby was involved":

Therefore, when you next order an 1/8 page advertisement, we shall double that space at no additional charge to you, giving you a 1/4 page advertisement at the 1/8 page rate.

In the meantime, I am returning the April invoice herewith.

Sincerely yours,

Robert S. Frankel
Robert S. Frankel
Advertising Manager

RSF/p
Enclosure

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April 23, 1948

Mr. Frank C. Hale
3657 Prospect Avenue
Cleveland 15, Ohio

Dear Mr. Hale:

On February 3rd we sent you a large consignment of early American folk art. The receipt arrived shortly after, but we have heard nothing since.

We are naturally very much puzzled by this procedure and should like to know just when we may expect the return of the consignment.

Wont you be good enough to communicate with us immediately.

Sincerely yours

EGH1a

306 E. 66th St
New York 24
4-23-48

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

I appreciate your calling me about the O'Keefe paintings. I like "The Inside of a Clamshell". However, I am going

to wait another year before deciding on acquiring a painting by E.K. — The chief reason is a financial one.

Never again am I going to charge for 18 months any picture. I know I was all right with you, and I am aware of your kindness. Something might go wrong during such a long period of time. Seems to worry Lawrence, because he stopped me yesterday to ~~ask whether~~ remind me

that you are holding two pictures for me. I told him, that I can never forget a debt. Now don't think I am going to treasure any resentment against Lawrence - that would be silly. But I did not like what he did. I have other obligations and it will be July 1st 1949 before all are cleared, in spite of my increased fund. I shall pay for the Maïm and the Kone about July 1st 1948 as we agreed. With appreciation for your many courtesies,

Elizabeth.

April 24, 1948

Miss Delight Smith, Bursar
The Columbus Gallery of Fine Arts
East Broad Street at Washington Avenue
Columbus 15, Ohio

Dear Miss Smith:

No doubt you have received a catalogue of the
Harnett exhibition.

We should have communicated with you sooner regarding our previous request for your painting. By the time we got the show organized we realized that we had many more pictures than we could possibly hang and did not follow up a number of previous requests, limiting ourselves more to pictures closer to New York.

I wish you could see the exhibition for comparative purposes. I am sure your picture would have added tremendously to the show, but I think you will realize the situation.

Thank you for your courtesy.

Sincerely yours

EGHLa

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April 24, 1948

Mr. William Sealmor
Superintendent Iowa Art Salon
Drake University Art Department
25th and University
Des Moines, Iowa

Dear Mr. Sealmor:

This is in reply to your letter of inquiry about paintings for exhibition at the Iowa State Fair. You request information concerning charges other than transportation and insurance costs. It has been the policy of this gallery not to make any charges for the exhibition of paintings by artists it represents; but, on the other hand, we do not normally send paintings to an exhibition where there is neither prize nor purchase fund. Do you have any such appropriation? Or do you intend to employ a sales-person and make a vigorous effort to sell paintings out of the exhibition? We do not, of course, insist that you buy from this gallery - simply that there be some purchases from the exhibition. With a fine new museum opening this summer in Des Moines, I should think it would be an impressive gesture if there were a purchase prize awarded at the State Fair Exhibition, and the painting so chosen presented to the museum each year. I am eager to hear your reaction to these ideas.

Under separate cover, I am sending you a brochure listing the artists we represent. This publication does not include Georgia O'Keeffe, John Marin, and William Brice, whose paintings we also handle. Would you let me know which of these artists you would like to include in your exhibition?

With many thanks for your interest and cooperation, I remain

Sincerely yours,

Charles Alan
Associate Director

April 24, 1948

Mr. Richard Haydn
619 Analfi Drive
Pacific Palisades, California

Dear Mr. Haydn:

I am very sorry to trouble you with this matter, but the bank teller evidently could not make out your signature. Therefore I am returning the check to you with the bank notations.

Sincerely yours

EGHla

150.

April 24, 1948

Mr. Paul Magriel
350 East 57 Street
New York, N. Y.

Dear Mr. Magriel:

Unlike European dealers, or dealers of European art, the American specialists are not equipped to repurchase pictures. Our limited capital and heavy responsibilities to the living artists make it impossible to function along the former lines.

In view of the great publicity of the current exhibition, I should think that -- if you are really intent on selling your Harnett -- that Knoedler would be interested in carrying out the transaction. Why don't you communicate with Mr. Davidson.

I hope you understand our position in the matter.

Sincerely yours

EOHla

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April 24, 1948

Mr. Macgill James, Assistant Director
National Gallery of Art
Smithsonian Institute
Washington 25, D. C.

Dear Mr. James:

Under separate cover I am sending you two catalogues of our current exhibition.

I was hoping that you would see the Harnetts on view, as having so large a number to study at one time really affords an excellent opportunity to get the full quality of this Nineteenth Century Master.

Do come in when you are in town.

Sincerely yours

EGHla

April 24, 1948

Mr. James S. Schramm
J. S. Schramm Company
Burlington, Iowa

Dear Mr. Schramm:

It was good to hear from you, but I was frankly shocked to learn that you are willing to part with one of Kuniyoshi's great paintings, and one which I thought both you and Mrs. Schramm were particularly enthusiastic about.

I do not know whether you are familiar with our policy. In this gallery we do not function as dealers, but merely as agents for the artists, carrying no stock of our own whatsoever. When we sell a picture for an artist the transaction is completed with a payment to the artist, minus our commission. We make no sales for anyone but the artist in any instances, no matter what the circumstance. That is why we have such a pleasant relationship with the artists, since they know that all monies received go to them. Thus, we never compete with the artists by selling pictures belonging to us or belonging to collectors.

If you reconsider the matter, and still feel that you want to part with the painting, why don't you communicate with the Whitney Museum. I hope you understand our position in the matter.

My best regards.

Sincerely yours

EGH1a

April 26, 1948

Dear Mrs. Halpert,

I discovered in Louisville a picture by William M. Harnett, very much like The Old Violin, reproduced in your catalogue of 1939.

Would you be interested in buying it or could we not buy it together? The picture is not in perfect condition, in one little spot some paint came off the canvas.

I enjoyed seeing you at my last visit to New York.

Best regards

sincerely yours,

Justus Bier
Justus Bier
Professor of the History of Art
University of Louisville,
Louisville, Ky.

Anchorage, Ky.
Glenbrook rd.

PAUL MAGRIEL
350 EAST 57TH STREET
NEW YORK 22, N. Y.

April 26, 1948

Dear Miss Halpert:

Thank you for your letter regarding my Harnett. I do understand your position but I thought possibly that some one interested in buying one after viewing your exhibit might consider buying mine. There are so few of them that I also thought you might be in touch with a museum that wanted to acquire one. If you do know of some one interested please let me know and I will of course pay the commission.

Sincerely yours,

Paul Magriel

April 29, 1948

Mr. Alfred Holbrook
146 Dearing Street
Athens, Georgia

Dear Alfred:

Have you become a confirmed southerner? We neither see you nor do we hear from you these days. I hope you still remember us.

However, I expect to see you any moment, now that you have received a catalogue of the Jack Levine exhibition. Certainly you cannot afford to miss this important event. There is a superb collection of new paintings by this brilliant artist including a variety of subject matter, size and price. I hope to see you next week. Meanwhile, my very best regards.

Sincerely yours

EGHla

April 29, 1948

Mr. R. H. Norton
4930 Woodlawn Avenue
Chicago, Illinois

Dear Mr. Norton:

I might say that for the first time in American art history a superb group of paintings by Georgia O'Keeffe is available for sale.

Just before she left for the Southwest, Miss O'Keeffe finally broke down and let us have about thirty pictures forming a complete cross-section of her career, including a complete variety of subject matter and phase, selected solely for museum acquisition. All of the pictures, in spite of their top quality, are specially priced for this purpose, with most of them at figures at \$3000 and under.

Since such an opportunity cannot occur again, I am sending you this note in the hope that you will avail yourself of this unique occasion. May I hear from you.

Sincerely yours

ECHla

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April 29, 1948

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, California

Dear Mr. Robinson:

Breaking all precedent, I am writing you a sales letter.

Under separate cover we sent you a catalogue of an exhibition which opens next week, which promises to be one of the great events of the art season. Jack Levine has long been considered the great white hope in America, plus concrete evidence in the way of museum acquisitions, prize awards and inclusion as one of the "Great Americans" in the LOOK Magazine pole. Because he is such a slow producer we have never had any paintings of his available as each picture was sold as it appeared in the gallery.

Now, for the first time in nine years, he is having a one man show with a large group of paintings shown simultaneously and a number available for purchase.

I would suggest that you hop on the first plane and come dashing in to this wicked city of temptation. A Levine will be a valuable and adventurous addition to your collection.

My very best regards.

Sincerely yours

EGHla

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April 30, 1948

Mr. Perry T. Rathbone, Director
City Art Museum
Forest Park
St. Louis, Missouri

Dear Mr. Rathbone:

I am enclosing a catalogue of the Jack Levine exhibition which opens here next week, but decided to write you a special note of invitation for this very important occasion.

As you know, this is his first one man show in nine years and gives a complete survey of his post-war contribution, including the tremendous variety of subject matter, and style. With all his extraordinary maturity, Levine has retained the youthful exuberance and sense of discovery, together with the extraordinary painting quality for which he is noted.

Since it is the first time that so many of his pictures may be seen simultaneously, I sincerely hope that you can arrange to come to the exhibition. I look forward to your visit.

Sincerely yours

EGHla

↓ POL
Cust

RICHARD HAYDN
619 AMALFI DRIVE
PACIFIC PALISADES, CALIFORNIA

April 30, 1948

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

In reply to your letter of April 24th,
I am enclosing herewith a new check
for \$100.00, which I am quite sure will
cause you no more bother. The first
check was written "on the set", and as
I look at it now I don't wonder it came
back to you.

I am so sorry for the delay this has
caused you.

Sincerely yours,

Richard Hayden

Enc.

April 30, 1948

Mr. Dwight Kirsch, Director
University Art Gallery
University of Nebraska
Lincoln, Nebraska

Dear Mr. Kirsch:

Believe it or not, but I am sending you a sales letter.

Just before O'Keeffe left for the southwest I succeeded in breaking down her resistance two ways. We now have in the gallery a superb collection of her paintings representing various phases and subject matter and providing a complete cross section of her work. Thus far we have shown the pictures only to Elizabeth Nevas and I am writing to only a few museums close to my heart regarding this special opportunity, which includes not only magnificent paintings, but very special prices. As a matter of fact, I might as well break down and tell you the entire story. All of the paintings in this special group, available only to museums are priced from \$3000 down to \$1000. Need I say any more! While we may not send them out for exhibition, we can ship pictures on approval.

I doubt whether such an opportunity will ever occur again and therefore hope that you can arrange to do something about the situation at once.

My very best regards, to you and Mrs. Kirsch.

Sincerely yours

146 Seading St. Athens Ga.

May 1st 1948

Dear Edith

I was delighted to hear from you and regret that I cannot get up to New York in the near future. My sisters and I are planning to spend the three summer months in Black Mountain No. Car. at Black Forest Lodge where we have rented rooms.

Two weeks ago I was admitted to the Georgia Bar and expect to attend the State Bar Convention at Savannah on May 27th & 28th. I gave a dinner for the two judges and most prominent lawyers in Athens last week. My name and we had a jolly time, getting well acquainted. I do not intend to practice but wanted to feel and to show that I am now a real Georgian.

Laurie & I ran up to the Biennial at Richmond Va. about three weeks ago. We saw a very good Federalist called "Bread." If I could trade in my "Within the Garden Wall" and not pay too much additional, I would be tempted to make exchange.

Tuesday May 4th is the pre-view of lawyers Art work at N.Y. Bar Assoc 42 W 44th St. I sent up five of my own paintings. I wish you could get around and see the exhibit. Its up for two weeks.

Very truly yours Alfred H. Brooks

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE • NEW YORK 17 • N • Y.

May 3, 1948

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am sorry that your request for a record of the Harnett meeting here has gone so long unanswered. The answer to your request must go as follows: The day after the meeting I asked the stenographer for a transcript of an item upon which I wished to refresh my recollection. What I got was so inadequate as not to reflect what I remembered to have been said. Thereupon I asked for another small section--with the same result. Hence, I decided that there would be no record because such as I could produce would not really be exact enough. And so there is no record.

You may remember that at the beginning of the meeting I said that I had no court stenographer and that I did not know what record we could get. The fact is that my stenographer could not take down that fast-moving discussion.

I am sorry I did not get to see your Harnett exhibition: recently I have had no time for anything except what comes to this desk and I never seem to get through that, so great is its quantity, no matter how long and hard I work. This condition accounts for my delay in writing you, for which I apologize again.

With greetings to you, I am

Sincerely yours,



Henry Allen Moe

M:s

May 3, 1948

Mr. Georges Schreiber
8 West 13 Street
New York, N. Y.

Dear Mr. Schreiber:

Please forgive me for dilly-dallying so long, but I wanted to give this matter every conceivable consideration before committing myself. I must confess that I was sorely tempted when I saw your pictures during my recent visit, and I can tell you honestly that I have thought of this situation from every angle, in the hope that I could break down a long established policy.

As I explained to you, we assure a tremendous responsibility, when we add an artist to our list. In the case of the unknown painter, the problem is not very serious as we both share in patience, but as in the case of the only established artist we have ever added to our list, it has been a serious responsibility and not entirely satisfactory to the artist. In spite of the increased staff in the gallery, we feel considerably overloaded with our present list and put in an average of twelve hours a day in active work, and many more hours in thinking up new ideas. This seems insufficient.

After much consultation and more consideration, I finally decided that it would not be to your advantage to make the connection at the present time. With the number of exhibitions scheduled for the next season, it would be at least two years before we could really go to town properly on your work, while you could accomplish a great deal elsewhere in that time. I honestly regret the decision and hope that you will understand my position in the matter.

Meanwhile, I do want to thank you for showing me the paintings, which really impressed me tremendously, and for all the other nice things you have done. I hope that we will see something of each other in the future. My very best regards.

Sincerely yours

EGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1948

Prof. Justus Bier
Anchorage, Kentucky

Dear Prof. Bier:

As it is rather improbable that Harnett painted more than one version of "The Old Violin", I would suggest that you check very carefully in connection with the picture referred to in your letter.

As you may know there are a large number of chromo-lithographs of "The Old Violin", some of which were varnished and applied directly to the glass, giving a very close resemblance to an original painting. On the other hand, because of the existence of the chromo-lithograph, there were many imitations -- original paintings by various artists throughout the country who either traced or just copied the picture. However, in view of your familiarity with pictures, I'm sure that you can distinguish the difference.

Is it possible to obtain from the owner a photograph for examination. We should certainly be interested in an original painting by Harnett. May I hear from you.

Sincerely yours

EGHla

POL

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

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May 4, 1948

Dear Mrs. Halpert:

Many thanks for your time in New York,
and we are very much pleased over our "merge".

We look forward to seeing you soon.

Cordially,

Sally Fairweather
Shirley Garnett

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

May 4, 1948

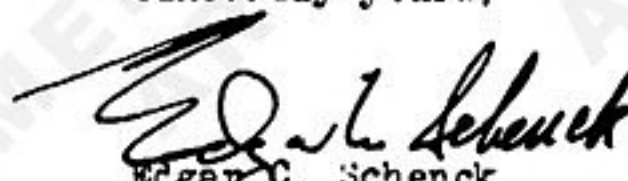
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

It is a great pleasure to tell you that we have decided to purchase the Shahn "Sound in the Mulberry Trees" for the price which you gave of \$1500. I am enclosing a check from the Treasurer's Office of Smith College for this amount. May we, in purchasing this picture, since it is of a contemporary artist, reserve the right to exchange the painting for a similar size and price if, in the future, something which would meet our needs even better should come up. It is a grand picture and we're delighted to add it to the collection. It is particularly interesting now since we have the Shahn exhibition from the Museum of Modern Art, and this one is a rather pivotal picture, in my opinion, in relation to the larger aspect of his painting. I appreciate very much your efforts on our behalf.

I am forwarding the Jacob Lawrence "Business Men" to you as soon as it can be packed with apologies for the delay it took to make the decision.

Sincerely yours,


Edgar C. Schenck
Acting Director

ECs:bc
encl.

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May 4, 1948

Mr. Robert H. Tannahill
103 Moran Road
Grosse Pointe Farms 30th Michigan

Dear Mr. Tannahill:

Within the next few days we are returning your Harnett, together with the museum painting. You will be pleased to know that your little picture has been x-rayed and has gone through all the scientific tests to the entire satisfaction of the well known technician David Rosen. We are very grateful to you for your cooperation and appreciate your letting us have the picture.

I also want to call your attention to the fact that we included in the Detroit Institute exhibition of paintings for LOOK Magazine poll, the John Marin watercolor you liked so much. We have also worked on John Marin some more and have had the price reduced by \$500. I hope you will have an opportunity to see the exhibition and will be enthusiastic enough about the painting to add it to your collection.

I also hope that you are in perfect health and that I shall have the pleasure of seeing you in New York in the near future.

My very best regards.

Sincerely yours

EGH1a

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CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

May 6, 1948

Mrs. Edith G. Halpert, Director
The Downtown Gallery
52 East 51st Street
New York 22, New York

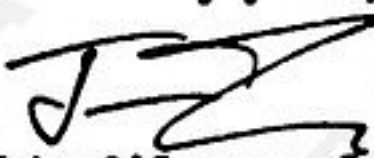
Dear Mrs. Halpert:

Here is the copy of a letter I am sending to
Alfred Frankenstein today.

If he takes the Harnett painting away from your
place it's understood that he is to return it there for
return shipment to Pittsburgh.

With all good wishes,

Faithfully yours,


John O'Connor, Jr.
Assistant Director

JO'C ER

COPY

[Recd Carnegie Inst. 5-6-48]

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May 6, 1948

Mr. Alfred Frankenstein
9 East 10th Street
New York, New York

Dear Mr. Frankenstein:

Today the following telegram came from you:

"Request permission to X-ray your Harnett before returning. Please wire collect, 9 East 10th Street, New York. Regards."

to which I replied as follows:

"Permission granted to X-ray Harnett provided you give us dates, times, and places of its movements in New York and guarantee our insurance premium. Letter follows."

The painting, "Trophy of the Hunt" is now, as you know, at the Downtown Gallery. The exhibition in which it was shown was scheduled to close on May 1. It has been insured by us in transit to New York, while on exhibition at the Downtown Gallery from April 13 through May 1, and in return transit to Carnegie Institute for \$4,000. We will have to give our insurance company the extra movements and time in New York, and you will have to pay the extra premium. It's understood that the painting will be returned to us by the Downtown Gallery. Will you please write me, accepting these terms for the permission to X-ray the painting.

Faithfully yours,

John O'Connor, Jr.
Assistant Director

JO'C ER

May 6, 1948

Mr. Erwin S. Barrie, Director
Grand Central Art Galleries
15 Vanderbilt Avenue
New York 17, New York

Dear Erwin:

It is always good to hear from you and I am still waiting for that famous date when we can meet in person.

For your information of the eighty-five paintings in the exhibition, there are only seven for sale, and all large examples including some of the outstanding pictures in the exhibition as demonstrated by the fact that the Whitney chose them for reproduction in the catalogue. I am listing the late ones below:

*39	Lay Figure	\$3000.
41	Accordion & Horse	2500.
*64	Rotting on the Shore	3000.
*68	Lover's Pike	2500.

The others are numbers 17, 26, 29. The first is \$800 and the latter two at \$3000.

We have none of his pictures here for sale as the Whitney took the entire collection with the exception of one which was out on exhibition and of which I am enclosing a photograph. It is now at the Detroit Institute in the show of paintings by artists selected as the best for LOOK Magazine. The price of this picture is \$3000.

We expect the Whitney paintings some time next week as the show closes on the 10th, and perhaps you will come in in the flesh to see these. Meanwhile, my very best regards.

Sincerely yours

EGHla

May 6, 1948

Mrs. Samuel Lewisohn
118 East 73 Street
New York, N. Y.

Dear Margaret:

It is very good of you to interest yourself in my little problem.

Stephen Guglielmi, born February 1946, is the son of O. L. Guglielmi one of our outstanding artists, who however, is in the low financial bracket. His wife works and naturally cannot take care of the child involving the need of a very expensive maid which just about covers her income.

It is very important for everybody's sake to place the child in a nursery school, and Mrs. Guglielmi has made every effort in this direction, but has been unsuccessful. Finally, I got word from the Downtown Community School that Stephen can be accepted next September, but that the price was \$600 (\$720 after five years), a figure way beyond the Guglielmi means. While this is an excellent school, they would prefer City and Country or Banks Street, both of which seem to be filled.

If there is anything you can do in any of these schools which will take a child just under three years (for September) at a fee more suitable to an artist's income, I should be most grateful.

Sincerely yours

EGH1a

SANDY, OREGON
TELEPHONE
GRESHAM 5934

JAN DE GRAAFF
May 7th 1948

PALATINE HILL
PORTLAND, OREGON
TELEPHONE SEACON 2903

Dear Mrs. Halpert,

We are wondering what happened to our Ben Shahn painting. Is it still at Lowy's to be framed or where is it? We are quite anxious to have it here so I wonder if someone could not phone over to Lowy's and find out? Or, if it is still in your hands, when will it be shipped?

The Portland Museum is still looking for a director and in the meantime local art activities are practically at a standstill. Thanks for sending us the announcements of the various shows at your gallery. The color print of the Levine Apteka is very good.

Sincerely yours,



May 8, 1948

Mr. Henri Marceau
The Philadelphia Museum of Art
Parkway at 26 Street
Philadelphia, Pennsylvania

Dear Mr. Marceau:

Have you decided whether or not it is possible for the Museum to sell the two decorative panels with figures (Numbers '03-926 and '03-925)? We have client who is interested in these two paintings. He has also asked me to find out if there is any chance at all of the museum's selling "Adam and Eve Driven from the Garden" (Number '03-936). I believe he would pay quite a good price for this painting.

I would appreciate it greatly if you could let me know as soon as possible about these paintings as this client will be in with his wife during the early part of next week.

The exhibition, as hung, looks very handsome. I hope we shall be able to accomplish something for you.

Sincerely yours,

Charles Van
Associate Director

1150 Park Avenue
New York, New York

May 10, '48

Dear Edith,

Enclosed is the information
required by you concerning the
paintings being given.

1) CARY WELLS ISARRANCAS

SIZE 14 1/2 x 22 1/4

VALUE \$250 (ORIG. \$150) (w.c.)

2) EDWARD STEVENS

JUNGLE STILL LIFE WITH APPLES

SIZE 16 x 19

VALUE \$250 (ORIG. \$100) (w.c.)

3) HENRY MATTSON - THE WAVE

SIZE 24 x 20

VALUE \$1400 (ORIG. \$600) (w.c.)

Do appreciate your taking care of
this for us.

Cordially,
Edith

May 10, 1948

Mr. Jan DeGraaff
09100 Palatine Hill
Portland, Oregon

Dear Mr. DeGraaff:

Following your instructions, we delivered the Shahn painting directly to Lowy immediately at the closing of his show.

Upon receipt of your letter this morning, we checked with Lowy who advised us that there was a shortage of the moulding you ordered, but that he would have the picture completed this week and would ship it to you in accordance with the original arrangements made by you through us. I am so sorry to have this delay, but we just assumed that Lowy would carry through.

It is too bad that Portland is still directorless, and I am hoping that eventually you will find someone who fits in more with the DeGraaff plans than the previous trustee direction. More power to you.

My very best regards to you and Mrs. DeGraaff.

Sincerely yours

EGHla

May 10, 1948

Mr. Owen Young Kinnard
Executive Vice-President
Contemporary Design, Inc.
711 Fifth Avenue
New York 22, N. Y.

Dear Mr. Kinnard:

The enclosed letter explains
itself, I'm afraid.

The only thing I could suggest
is that you reduce the painting to 33 inches high
on the scarf, put a 1½ inch border top and bottom
and approximately a 3 inch border along the sides.

Please do not hesitate to call
if there is any way in which you think we might
help you.

Sincerely yours,

Charles Alan
Associate Director

May 10, 1948

Mr. Frank C. Hale
3657 Prospect Avenue
Cleveland, Ohio

Dear Mr. Hale:

Both Mr. Rehn and I are greatly puzzled by your complete silence in regard to the return shipments which are long overdue. I wrote you on April 23rd, requesting an immediate return of the Folk Art consignment and have heard nothing. I have also telegraphed you, but as you know, you did not telephone me as requested.

The matter is mighty serious from our point of view as we cannot afford to have such valuable material out for an excessive period and we must demand immediate safe return of all the pictures and sculpture we consigned to you. I am sending this letter by registered mail and expect immediate action.

I regret to write in this tone, but the fact that you have ignored all previous communications makes it imperative to do so.

Sincerely yours

EGHla

May 10, 1948

Mrs. Jacob Rand
91 Central Park West
New York, N. Y.

Dear Mrs. Rand:

Please forgive me for the long delay in answering your letter, but the Levine exhibition which opened Monday has kept me tied up every minute. You really should see this show.

In reply to your letter, I must say that I am greatly distressed by the situation. From your very first visit I made it clear that dealing in living American art differed entirely from that of 19th century pictures by artists long deceased. We do not buy cheap and sell high; we do not trade nor manipulate. Our transactions are direct, straightforward. We work on a sales commission which rarely covers our large overhead; thus are not in a position to repurchase pictures after an artist has been advised of a sale. We accept each sale as an obligation to the artist, and the client accepts the obligation to us. I have repeatedly mentioned this fact to you, as to all new clients in the living art field - that a purchase is a final commitment on the part of the buyer and the gallery.

When you did not send us the 20% down-payment as agreed, I let the matter ride, but immediately paid Julian Levi, paid for the Sheeler, and arranged with Marin about the two instalments in 1947 and 1948. We did not pay Yasuo Kuniyoshi as he agreed to wait until final collection. Harnett, who died in 1892, was in a different category, and we credited you in full promptly.

The Marin matter is particularly serious. Marin saw the painting listed in your name in the catalogue and in a national magazine. He would be furious if the picture were returned, with great embarrassment to us. I am sure that you can understand our position in the matter and will realize that you assumed an obligation as we did. And what is most important, you are enthusiastic about all the pictures you selected and know that they are outstanding examples by outstanding artists.

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Page 1 of 1

And so, please relax. Your daughter has recovered. The financial situation will straighten itself out. You will receive payment on some more of your 19th century pictures, when you can send us a lump sum and can continue with the \$200 installments. In time, payment will be made in full, and you will be very happy with your modern pictures. Meanwhile, do come in to see the show. I shall not tempt you.

Sincerely yours

EGH1a

May 10, 1948

Mr. Victor D. Spark
30 East 55 Street
New York, N. Y.

Dear Mr. Spark:

Please accept my belated thanks for your generous cooperation in lending us the three pictures for the Harnett and his Contemporaries exhibition.

I certainly appreciated your help and hope that I can reciprocate some time in the near future.

Sincerely yours

EGH1a

May 11, 1948

Mr. Edgar C. Schenck, Director
The Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Schenck:

It was a pleasure for us too when we heard that "Sound in the Mulberry Tree" by Shahn would stay in the collection of the Smith College Museum of Art. I did not know that the Modern Museum exhibition was to be at Northampton during this period, but am delighted that you had an excellent opportunity to judge the comparative quality of the picture. Of course we all feel that "Sound in the Mulberry Tree" is absolutely tops.

Although we hesitate to make any commitment about exchanges, we will agree on the arrangement for a period of one year. The subject of exchanges in contemporary art is one under discussion at the present time. Unlike the French market, the American dealer represents the contemporary artist merely as an agent and pays the artist, less a commission, when a picture is sold. Should the picture reappear in the market, there is always a question in the new prospect's mind about the quality. I am sure you can understand the complications. However, I still stand by the agreement I made earlier.

It will please you I am sure to learn that 20% of the amount of your check is being contributed to Artists Equity; 10% by the gallery and 10% by the artist. You may have heard that all the pictures submitted by the artists to the Equity exhibition held the latter part of March were subject to this arrangement.

And so, best regards.

Sincerely yours

EGH:la

TELEPHONE
MILFORD 4-2816

KATHERINE S. DREIER

130 WEST RIVER STREET

MILFORD, CONNECTICUT

May 12, 1948

Edith G. Halpert, President
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It is almost a month since Marcel Duchamp and I came to see you with regard to the Dove painting which we were so anxious to know whether we could add to our Collection of the Société Anonyme now at Yale.

You were under the impression that you could let me know the following week but I have received no word from you and I would appreciate it very much to know what the situation is.

They ← I hope very much that the Dove Estate will make a decided concession for us and in exchange for the water color for which we gave an equivalent of \$250. plus some cash that will let us have Dove represented in this collection, which is growing in importance all the time as Yale University is sending it out to all the various universities and colleges.

As you know we are working on the catalogue which we are very anxious to have include a Dove, and I would appreciate it deeply if you would let me know what the situation is. I believe you understand that we are a very modest organization and that many artists have given us of their work because of what we have done in the past and what we are still doing.

I think it will also interest you to know that our activity has stimulated the other Associates of the Fine Arts towards giving Yale paintings which belong to other periods. It was very gratifying to me to find that we were stimulating an interest in art which included all forms. I know that you are especially interested in the American Art, and I am especially eager to therefore have our American Artists properly represented.

Hoping to hear from you soon, believe me,

Very sincerely yours,

Katherine S. Dreier

Katherine S. Dreier

KSD/cn

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May 12, 1948

Mr. Alfred Holbrook
146 Dearing Street
Athens, Georgia

Dear Alfred:

It is always good to hear from you, but it also always make me feel very ancient when I read references of your activities. Between dinner parties, bar conventions, biennials and whatnot you certainly out hop the entire younger generation. More power to you.

I am glad you had an opportunity to see the Richmond exhibition. It sounds like a very good show, and I am also glad you liked Fredenthal's "Bread", which, as you know, is not a sports painting. If this angle is of no importance to you, the only serious problem would be the difference in the price, which is \$450. Think about it and let me know at your leisure what your decision is. Meanwhile, do let me hear from you from time to time, between your various trips.

Have fun in Black Mountain. My very best regards.

Sincerely yours

EGH1a

May 12, 1948

Mr. Norman O. Houston
4261 Central Avenue
Los Angeles 11, California

Dear Mr. Houston:

I hope your trip back to California was a very pleasant one.

Confirming our conversation during your last visit, I am outlining the terms in connection with the prospective mural by Jacob Lawrence for installation in the new building of the Golden State Mutual Life Insurance Company:-

The mural is to be painted on panels in the egg tempera medium, in the specified size of approximately 8' x 25'. The price will be \$30 per square foot, delivered to Los Angeles. In addition, there will be a cost for materials which should amount to approximately \$500 (i.e. panels, paint etc.).

The subject matter is to follow the material outlined in your report, but the interpretation is to be that of the artist.

Before committing yourself, you are to receive a sketch depicting one of the several themes outlined. The sketch to be approximately 16" x 20", and is to belong to you permanently for the price of \$500. This amount of \$500 is to be deducted from the final price of the mural, if Jacob Lawrence obtains the commission.

If there is any other information you would like to obtain, please get in touch with me.

It was quite a pleasure to meet you, and I hope that we will have occasion to meet again, and to work together on your project.

Sincerely yours

EGH1a


422 West Queen
Inglewood, Calif.

May 12, 1948

Miss Edith Halpert
The Downtown Gallery
32 East 51st
New York 22, N. Y.

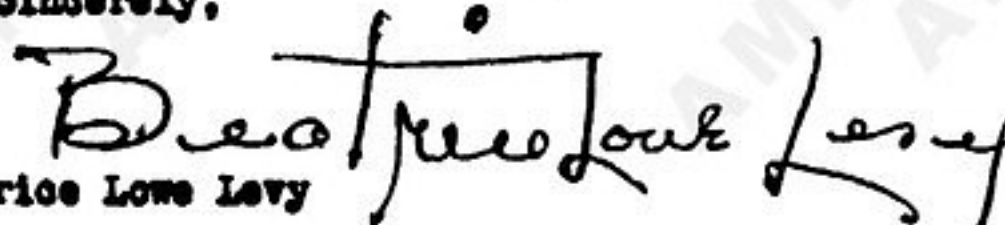
Dear Miss Halpert:

Regret we were unable to visit New York during your Harnett Show. However, ART DIGEST covered it interestingly.

We have a fine Harnett which has been in our collection for years. We would like to sell it. It is magically painted facsimiles of a well-aged United States 10 cent Bill (paper money), a newspaper clipping and exhibition tag on a 5 x 7 panel, exquisitely mounted in an 11½ x 13½ frame. It is signed and dated thusly:  (ARNETT
1879.

Please let me know if you would be interested in buying the picture or in placing it. And would you kindly give us some idea of what it might bring in today's market.

Sincerely,


Beatrice Lowe Levy

May 12, 1948

Mr. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Dear Mr. Lowenthal:

The fair market value of the three paintings
is listed below:

Cady Wells
Watercolor
\$250.

Barrancoas
14 $\frac{1}{2}$ x 22 $\frac{1}{4}$

Edward Stevens
Watercolor
\$250.

Jungle Still Life
with Apples
16 x 19

Henry Mattson
Oil
\$950.

The Wave
24 x 20

Sincerely yours

EGHla

PHILADELPHIA MUSEUM OF ART

TELEPHONE
FOPLAR 5-0500

PARKWAY AT 26TH STREET
PHILADELPHIA 30

May 12, 1948

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Alan:

Yes, you may sell the two decorative panels ('03-925 and '03-926). I am sorry that we cannot sell the Adam and Eve ('03-936) as it is one of the very best examples in our entire collection of Mexican paintings.

Will you kindly let me have a memorandum of the prices we agreed upon for the pictures?

Many thanks and regards,

Sincerely yours,



Henri Marceau
Associate Director

HM:uef

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The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

May 14, 1948

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

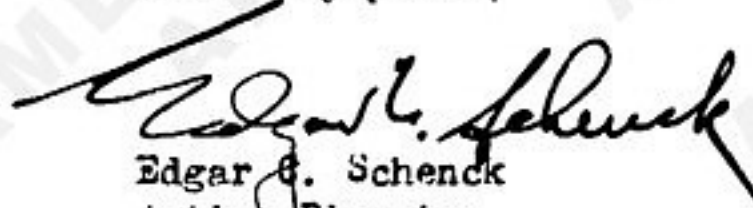
Dear Mrs. Halpert:

I am returning to you the signed receipt stating that we received the Ben Shahn "Sound in the Mulberry Tree" in good condition. I wish you could see it in relation to the larger exhibition since I really feel it does things in a very remarkable way.

I appreciate your hesitation in making commitments on exchanges. I really have very little fear that we will want to do that, but it is simply a policy which I think would be normal on the part of a Museum to ask for. I appreciate your willingness to make the agreement extend for the period of one year.

I am delighted to know that 20% of the amount of our check is being contributed to Artists Equity. It is a very worthwhile organization and I wish them every success in treating with the economic problem of the artist today, which of course is in the minds of all of us.

Sincerely yours,


Edgar G. Schenck
Acting Director

ECS:bc
enclosure

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PARRISH MUSEUM OF SOUTHAMPTON

SOUTHAMPTON, LONG ISLAND, NEW YORK

May 14, 1948

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you so much for your letter and the list of paintings selected for our exhibition at the Parrish Museum in August. I shall let you know as soon as possible about the transportation to Southampton.

Photos sent → Mrs. Averell Dougherty is Chairmen of Publicity and she would like to have you send to her at 1757 Broadway, New York 19, New York any material and photographs that you may have. We understand that you will have all of these insured and that 10% of any sales will go to the Parrish Museum.

I am sending my check for the small picture of a fisherman to Mr. Elliston, Treasurer, of the Parrish Museum; he will forward to you the Museum's check for \$40.50 retaining \$4.50 as 10% commission. He prefers to do it in this way so as to keep our records complete and I hope it is satisfactory to you.

Thank you very much for your courtesy and cooperation.

Sincerely yours,

Thyges B. Fowler
Chairman of Art Committee

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

(22)

DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

N215 PD=CLEVELAND OHIO 17 155P

948 MAY 17 PM 2 24

MRS EDITH HALPERT=

THE DOWNTOWN GALLERY 32 EAST 51 ST=

PICTURES LEAVING CLEVELAND VIA RAILWAY EXPRESS ON 18TH

SORRY FOR DELAY=

FRANK C HALE.

18

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 17, 1948

Mr. Helmut Bartsch
Holabird & Root
180 North Wabash Avenue
Chicago 1, Illinois

Dear Mr. Bartsch:

Today, except for three Bennetts and one Zerbe, the paintings we sent you on approval were returned. Assuming, after your telegram, that the Northern Trust Company wish to purchase the paintings not returned, we are enclosing a bill for those paintings.

May I, at this time, express my appreciation of all your efforts? I realize the many difficulties you encounter when trying to get decisions on paintings. But we are grateful for your patience and your interest. Any time in the future that we can cooperate with you in a similar manner, we shall be glad to do so. If, in other paintings you contemplate using paintings, and you can not get to New York to make a selection, you might write me the type of painting and the medium that interests you, as well as the price range. Then, we will be glad to send a group on approval as we did this time. When you have a few free moments, I would suggest that you visit the Dunbar Furniture Company showroom in the Merchandise Mart. There you will see examples by most of the artists we represent, to help you make a choice between them.

Again, many thanks.

Sincerely yours,

Charles Alan
Associate Director

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MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

HARRIET DYER ADAMS
CURATOR

MAY 17, 1948

MISS EDITH G. HALPERT, DIRECTOR
THE DOWNTOWN GALLERY, INC.
32 EAST 51 STREET
NEW YORK CITY 22, NEW YORK

DEAR MISS HALPERT:

MR. SEPESHY GAVE ME YOUR LETTER WITH
INSTRUCTIONS FOR SENDING ON THE MITCHELL
SIPORIN PAINTING, "END OF AN ERA" TO THE
STATE UNIVERSITY OF IOWA. IT IS PACKED
AND WILL BE SHIPPED TOMORROW, THE EIGHT-
EENTH.

THE OTHER PICTURES ARE BEING CONSIDERED.
HOWEVER, MR. BOOTH FEELS THAT WE SHOULD
KEEP OUR ORIGINAL SMALL MITCHELL SIPORIN
AND NOT ATTEMPT AN EXCHANGE AT THIS TIME.

SINCERELY,

Rhea Moore

RHEA MOORE
MUSEUM SECRETARY

May 18, 1948

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Mrs. Beatrice Lowe Levy
422 West Queen
Inglewood, California

Dear Mrs. Levy:

Thank you for your letter.

I too am sorry that you did not see the exhibition since it did offer a rare opportunity to see so many Harnetts simultaneously.

It is very difficult for me to suggest any price on a Harnett until I actually see it. The subject matter you described is rather familiar as we have had several examples of this type, all of which varied in price considerably.

What I would suggest is that you have the painting removed from the frame and ship it to us for examination. We are always interested in adding to our small collection of Harnetts and are naturally the logical agents for placing any works of this artist.

You might insure the painting for about \$300 in transit and we shall be glad to pay the shipping charges. You will hear from us immediately upon receipt of the picture. Please let me know whether this arrangement is satisfactory to you.

Sincerely yours

EGHla

May 18, 1948

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Mrs. T. B. Fowler
Chairman of Art Committee
Parrish Museum of Southampton
Southampton, Long Island

Dear Mrs. Fowler:

Within a few weeks we shall send to Mrs. Averell Dougherty, photographs and publicity material as requested in your letter of May 14th.

The arrangement as suggested by Mr. Elliston is entirely satisfactory and we will consign the entire group of pictures to the Parrish Museum of Southampton, allowing a 10% commission on all sales. However, there seems to be some error in connection with the insurance. During your visit with the committee I mentioned that our insurance coverage takes care of the items while they are in this building, in our possession and that in every instance the consignee pays the transportation expenses and insurance premium from the time the objects leave until they are returned to this gallery. I hope that you can get this straightened out with the Museum.

It has been very pleasant meeting you and I hope that the show will be a great success.

Sincerely yours

EGH:la

ARTHUR S. LUKACH, INC.
292 MADISON AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 5-2757

REAL ESTATE
MANAGEMENT
LEASING
SALES

IRVING M. SCHWARZKOPF

May 18, 1948

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I enclose herewith bill from Mr. Frederick Behr for handling the appeal from the rents fixed by the O.P.A. On rechecking I find that the rents are increased \$20.00 per month exclusive of your apartment, \$5.00 for apartment 5R and \$15.00 for apartment 4R. I suggest you write him asking him to accept a \$200 fee in view of the fact that the results were so poor and that most of the increase applied to your apartment.

Best regards,


Irving M. Schwarzkopf

IMS:FO
Enc.

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B.H. Wragge

May 18, 1948

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert;

In reply to your letter of the
4th, I've been wanting to come
in to see you. At the present time
I am preparing to open a new coll-
ection.

Will try to come in to see you very
soon.

Most sincerely,



Sydney Wragge
B. H. WRAGGE, INC.

May 18, 1948

Mr. Phillip Wittenberg
70 West 40 Street
New York, N. Y.

Dear Phillip:

Now that my blood pressure has gone down to its normal 98, it still leaps to the upper level when Frankenstein enters the room, either in person, or via the writing medium.

I believe I told you that I had a talk with him two weeks after the Harnett show opened at the gallery, telling him briefly, but with intensity, how I felt about him. I also mentioned that I continued working with him, only on the promise that he would neither write nor talk about any of his opinions until he was ready for publication. He agreed, but I have evidence of his correspondence in several instances.

I am enclosing a copy of a letter forwarded to me by Henry Schnackenberg, a very good friend of mine, and owner of a Harnett painting which I sold him some years ago. The first letter which Schnackenberg received was from Frankenstein about three weeks ago stating that Mr. Keck found no evidence of any kind to disprove the authenticity of the picture during his scientific investigation. The enclosed letter is quite different in spirit. While he does not definitely state that the picture is not by Harnett, he certainly creates enough doubt to kill any pleasure that the average collector might have in a picture he owns. For instance, has not been published for many years, but he makes reference only to the copy in the Newark Public library which is dated 1894, two years after Harnett's death. The tobacco makers still were in existence in 1891, but may also have been in existence long before this date. The painting is actually dated from the newspaper masthead, 1886 and has no other date.

Aside from all the facts and fancies, it seems to me that there is no need for Mr. Frankenstein to volunteer any information to Harnett owners particularly when they do not request such information. I feel that the time has come for us to do something about threatening the guy with suit or something to stop him from this continuous unnecessary practice. As far as I know -- and I have been

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84-01, 21 JAN

in the business long enough to know something -- no writer has ever expressed his opinions so positively to picture owners. It is neither expected of them nor desired.

I am really getting very sore about the whole matter and should very much like to have your opinion.

Sincerely yours

EGHla

May 19, 1948

Mr. John O'Connor, Jr.,
Assistant Director
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. O'Connor:

Upon receipt of your letter I permitted Mr. Frankenstein to have the Harnett delivered to Mr. Keck, who however, found that the white lead used in the relining made it impossible to x-ray the picture. It has been packed and is now about to be shipped from this address.

We are most grateful to you for your kind cooperation in letting us have this magnificent painting, which incidentally was so consistently admired that I almost regretted having sold it previously. But, I am happy that you own it.

Once again, many thanks to you.

Sincerely yours

EGHla

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May 19, 1948

Miss Katherine S. Dreier
130 West River Street
Milford, Connecticut

Dear Miss Dreier:

I am so sorry that there has been a delay in connection with the Dove matter.

We communicated with Miss O'Keeffe who has some record to the effect that the picture originally acquired by you was a watercolor. This seems to be corroborated by your letter of May 12th. Subsequently we were in a better position to talk with Mr. Dove regarding the matter. He too is just as eager as I am to cooperate with you in getting an outstanding example by his father in the Yale collection that you have organized. Your first choice, if you remember was "Sunrise #3", priced at \$1250. Mr. Dove and I agreed that against this amount we should make a better allowance than the \$200 or \$250 originally paid by you for the painting which you have not received. In other words, instead of bringing "Sunrise #3" down to \$1000 with the \$250 allowance, we would make an additional deduction of the same sum, bringing the total down to \$750 for this very important oil.

Would you please let me know whether this is satisfactory, and if so, where we should ship the painting. We hope that it will be included in your remarkable collection.

My very best regards.

Sincerely yours

EGHla

May 19, 1948

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Edgell:

I cannot tell you how grateful we are to you for letting us have the Harnett painting for his centennial show, held at this gallery.

Naturally it was the most admired picture in the entire exhibition and certainly helped toward the tremendous success of the exhibition. Again many thanks.

Sincerely yours

EGHla

May 19, 1948

Dear Edith:

Whichever you have been told by Ray
Newberger the plan of Fed. of A. A. in
regard to bidding upon all the pictures
to be sold by War Assets Admin—

I have agreed to do all the preliminary
work, hence this inquiry.

We need to know the present market
value ~~to~~ or price that you would
ask any individual ^{for} each picture
that came from your gallery.

Will you be kind enough to have
such a list prepared (on your letterhead)
and mail it to me as soon as
possible? I presume you have

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the Catalogue prepared by Waa.
I would be glad if you will follow
that sequence. I think the numbers
of your gallery pictures are as follows:

- 10, 12, 14, 15, 16, 17, 21, 22, 31, 32, 45, 46, 47, 48
49, 51, 52, 54, 55, 56, 57, 63, 64, 65, 77, 78, 79
83, 89, 90, 103, 104, 105, 115, 116, 117

If you will use them, the title and
the name of the artist in making the
list, it will be of great aid to me.

I am asking the same information
from all galleries represented.

The Federation meeting was very
lively this year.

Sincerely,

Elizabeth Haras

306 E 66th St
NY 21 NY

May 21, 1948

Mr. Henry Schnackenberg
Newtown
Connecticut

Dear Henry:

Many thanks for the letter. I had a photostat copy made of it and I am communicating with my attorney regarding the matter. Frankly, I am completely fed up with this man's attitude, and his insidious propaganda. He invariably pulls out the latest dates in relation to any of these establishments to suggest error, even when all scientific checking proves that the pictures are correct. Several of the clients have become so indignant that they are on the verge of instituting suit, but I am urging them to hold off, as it is not worth the trouble. Frankenstein is so set on making an important personage of himself that for no good reason he writes letters to everyone spouting his knowledge, even after he had agreed, as a result of the meeting at the Guggenheim Foundation, that he would neither write nor talk until he was ready for publication, and until both of the experts who are to go over his material, would approve his statements. I am sure Rembrandt never had as fascinated an expert as Harnett.

On the other hand, I still hold to my offer to repurchase the picture if the doubt cast on its authenticity bothers you. So much for my Frankenstein.

It was swell of you to mention the matter to Mr. Holcombe as I was really quite distressed about having the name of the road changed, after I got the golden ass weathervane for Eden Hill and practically bought the house originally for the name.

I am still trying to get a car and am having a horrible time, disappointment after disappointment. I am hoping to get up to Newtown from time to time just the same to get some of the preliminary work attended to. I hope to see you in the very near future. It was swell being at your house.

My best regards.

Sincerely yours

H O L A B I R D & R O O T & B U R G E E

and ASSOCIATES

ARCHITECTS

ENGINEERS

CONSULTANTS

JOHN W. ROOT
JOSEPH Z. BURGER
WILLIAM HOLABIRD

DAVID W. CARLSON
RICHARD M.P. CABEEN
GILBERT P. HALL
HELMUTH BARTSCH

Drafting Chief
HARRY P. MANNING
Structural
WALTER B. GRAY
Mechanical
NORMAN BUETER
Electrical
EDWARD J. WOLFF
Business Office
JOHN W. BRIMSEK

May 20, 1948

837-RRF-ems
RE: MADISON STREET ANNEX
Northern Trust Co.
H&R&B #7892

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mr. Alan:

We are in receipt of your letter of May 17th in which you advise that you have received the paintings which we returned to you. We are also in receipt of your bill covering the paintings the Northern Trust Company have agreed to purchase. This bill is being transmitted to them for payment and your check should be forwarded in due course.

We wish to thank you very kindly for your consideration and patience in cooperating with us in the selection of these paintings. We will be glad to get in touch with you regarding any future purchase we may be obliged to make.

Yours very truly,

John W. Root & Joseph Z. Burger
Architects

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May 20, 1948

Mr. Theodore D. Taussig
80 John Street
New York, N. Y.

Dear Ted:

For your information I am listing the five damaged items
with all the necessary data:

<u>NO</u>	<u>TITLE</u>	<u>S.P.</u>	<u>OUR INSURANCE</u>	<u>PAYMENT</u>
796	Young Girl in Red Dress	900.	160.	
686	Woman of Farmington	375.	100.	10.
685	Man of Farmington	375.	100.	
780	Fall River Boy	125.	15.	50.
597	Bird	60.	8.	2.50

As I explained in the previous correspondence we left all
these items on our policy but, the Wichita Museum covered
the entire consignment based on the selling prices listed
and not on our original cost. Therefore they were liable
for a much higher figure, and I think that you and their
broker will have to fight it out.

My best regards.

Sincerely yours

EGH1a

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 21, 1948

Mr. Frederick Behr
271 Madison Avenue
New York 16, N. Y.

Dear Mr. Behr:

I appreciate the fact that you devoted a great deal of time in connection with this matter. However, the results are not very satisfactory, as you will agree. The actual increase is \$20 per month, since the increase on my personal apartment is of no advantage to me.

Under the circumstances, I wonder whether you would consider a reduction in the bill, which exceeds the sum total of the annual increase.

I shall be grateful for your cooperation in the matter.

Sincerely yours

EGHla

May 21, 1948

Mr. Gordon M. Smith, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Smith

March 1949 seemed so far away that I did not answer your letter more promptly. We shall bear this exhibition in mind and assemble the folk art material for you, sending you a tentative list about January.

Please let me know if that will be satisfactory.

Sincerely yours

EGHla

The Union of American Hebrew Congregations
Commission of Synagogue Activities
Merchants Building . Cincinnati 2, Ohio

Director: Rabbi Jacob D. Schwarz

May 21, 1948

Dear Mr. Siporin:

At the request of many congregational representatives who were present at the two Building Conferences conducted by the Union of American Hebrew Congregations, we prepared a list of architects and artists who participated in the two Conferences, or exhibited recent designs, or have qualified in other ways through designs passed on by our Committee and have been judged to be in a position to design synagogues of a functional character in consonance with contemporary American architecture.

As regards the artists, this was in line with our recommendation to our group of 175 congregations that are planning to build or do major rebuilding, to engage a competent Jewish artist for the decoration and appurtenances, in place of the usual method of calling in a so-called "decorator" after the building has been finished and to do this as an organic part of planning the building. We should like to add to the nucleus of this list, which as I explained above consists of those who participated in the Conferences, the names of other Jewish artists who are competent and willing to do this work.

Your name was suggested to me for inclusion in our list by Mr. Percival Goodman. May I inquire as to whether you have done anything of this kind in connection with synagogues or similar Jewish buildings and whether you would like to have your name added to the list, together with any special qualifications that we may recommend you for in handling the subject matter that we have in mind. On receipt of your reply, this information will be referred to our Committee with a view to adding your name to our list.

With kind greetings, I am

Sincerely yours,

(signed) Jacob D. Schwarz

Director of Synagogue Activities

ARCHITECTS AND ARTISTS RECOMMENDED BY OUR COMMITTEE

ARCHITECTS

Bloch & Hesse 18 E. 41st Street, New York
Braverman & Halperin, Suite 414, Euclid 71st Building, Cleveland, Ohio
Maurice Courland & Son, 2 West 89 Street, New York 24
Friedman, Alschuler & Sincere
and
Ernest A. Grunsfeld, Jr., 223 West Jackson Blvd. Chicago 6, Ill
Percival Goodman, 19 East 43th St. New York 17; NY
Kahn & Jacobs, Architects, 2 Park Ave. New York 16
Mr. William Kepp, 1342 Buhl Bldg, Detroit 26, Mich
Sidney L. Katz, 327 Lexington Avenue New York 16
Kivett & Myers, Architects, 1016 Baltimore, Kansas City 6, Mo.
Samuel E. Lundén, 458 South Spring St. Los Angeles 13, Cal
Eric Mendelsohn 627 Commercial St San Francisco 11, Cal
Fritz Nathan 19 East 53 St New York
Bernard Repinsky Union Trust Bldg, Cincinnati, Ohio
Harry F. Prince 101 Park Ave New York 17
Morris V. Scheibel Realty Bldg, Youngstown, Ohio
Alexander Sharove Berger Bldg Pittsburgh, Pa.
Six Associates: Inc. Asheville, N. C.

ARTISTS

Len-zion 53 Morton St New York 17
Marc Chagall 42 Riverside Drive New York
Philip Evergood 132 Bank St New York 14
Herbert Forber 454 Riverside Drive New York 27
Todros Geller 72-East 11 St Chicago Ill
Milton Hebard 400 East 74 St New York
Milton Horn Department of Art Olivet College Olivet, Mich
Raymond Katz 9 W/ 23 Street Apt. B-1 New York
Reuben Leaf 324 E 13 St. New York
Robert Cronbach 2231 Broadway New York
Jacques Lipschitz 2 E. 23 St New York
Seymour Lipton 1939 Grand Concourse New York 53
Ruth Gikow 97 St. Mark's Place New York
Mitchell Liporin 121 W. 97 St New York

WITTENBERG, CARRINGTON & FARNSWORTH

70 WEST 40TH STREET, NEW YORK

NO 18, N Y

LACKAWANNA 4-5121

PHILIP WITTENBERG
WILLIAM P FARNSWORTH
MORTON ROTH
SIDNEY KRAMER

May 21, 1948

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter of May 18, 1948

I can understand your perplexity. We would have a perfect right to inform Mr. Frankenstein that we will hold him accountable for slander addressed to any picture which we have sold and warn him that we will take appropriate proceedings against him. There is the danger that he will then say that we are interfering with his research.

However, these letters are publications in advance of his final studies and undoubtedly it was intended that he should not make these unconsidered statements. It might well be that you ought write him telling him that we cannot permit him to further correspond with our patrons. That, if he wishes to examine pictures he may do so, but that he must keep his expressions to himself, unless they are requested.

We will, of course, write also that when he has completed his research and is capable of expressing opinions, not merely casting doubts, that we will then not stand in the way of publication.

If you wish, I will help you to draft the letter to be signed by you. I do not think that this would be an appropriate time for you to introduce letters from us to him. In the light of this letter, will you form your own opinion and we will then get together.

Cordially yours,

Philip Wittenberg

PW:glg

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AK
sum
.85

1415 Grove Terrace
Winter Park, Florida
May 22, 1948

Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Gentlemen:

Would it be possible for you to send me a glossy print of William Harnett's COLOSSAL LUCK with permission to reproduce it in a magazine article I am planning on sport as seen by American artists? I should, of course, expect to pay for this print, but would not care to have it if the cost is more than a dollar.

Yours truly,

Kate M. Monroe
Kate M. Monroe

May 22, 1948

Mrs. Elizabeth Navas
306 East 66 Street
New York 21, N. Y.

Dear Elizabeth:

If Hearst could see the comparative prices, he too would be convinced that we made every effort to cooperate with the State Department in a collection of really outstanding pictures. The list is enclosed.

Incidentally, what happened to the Marin water color? It does not seem to be listed anywhere. Did Mr. Marshall keep it for his office?

I tried to reach you by phone several times without any success. You aren't going to miss the Jack Levine show are you? It extends through next week, and besides we would very much like to see you. How about dropping in soon.

Sincerely yours

EGHla

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FREDERICK BEHR
ATTORNEY AND COUNSELOR AT LAW

TELEPHONE MURRAY HILL 3-~~2834~~²⁸³³
CABLE ADDRESS: BEHRFRED

271 MADISON AVENUE
NEW YORK 16, N. Y.

May 24, 1948.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

RE: Premises 32 East 51st Street

I received your letter of May 21st, 1948. You are correct in your observation that this matter required a great amount of time and extensive preparation of papers. The net result, perhaps not as good as we had hoped, did produce some result. The fact remains that the annual income which will be a continuing one so long as O.P.A. continues in existence, is \$420.00 per year, thus even if you paid my bill in full your income will be \$170.00 more per year for the first year.

However, I fully appreciate your position and under the circumstances have reduced my bill to \$225.00, which I trust will be satisfactory.

Yours very truly,



FB-eh.
Encs.

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THE CURRIER GALLERY OF ART

182 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

DIRECTOR
GORDON MACKINTOSH SMITH

May 24, 1948

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I shall reserve gallery space
in March for the folk art show. It
will be excellent if you can send me
a tentative list in January.

We are enjoying the Sheelers'
visit very much. It has rained every
day since they arrived but, fortunate-
ly, they will be able to extend their
stay here.

Yours very sincerely,

Gordon M. Smith
Gordon M. Smith
Director

GMS/s

MONTGOMERY WARD

CHICAGO 7

May 24, 1948

Miss Edith G. Halpert
The Downtown Gallery
82 East 51 Street
New York 22, New York

Dear Miss Halpert:

Here is the glossy print of my Harnett which I promised to send to you.

On my next visit to New York I will bring in a kodachrome as well as the original of this painting.

Very truly yours,



Paul R. MacAlister
Director of Interior Decoration
and Industrial Design

FE:hh

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May 25, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Harry:

Being statistically inclined, I got an idea for an exhibition during the summer months with which I need some help.

I have just obtained the following figures from FORTUNE Magazine. These are for the year of 1943 and won't make sense in my catalogue. FORTUNE suggested that I get in touch with Washington, but the time is so limited that I thought possibly you could get the figures from your office files in a hurry. If you can, will you just insert the latest figures for 1946-47 or 48 next to the specified classification.

If you think that I have something subversive in mind, I can tell you that we are having a summer exhibition of paintings in three price groups and want to point out the number of people who are equipped financially (in our estimation) to purchase in one of the three categories. Perhaps we can shame people into buying culture so that I can buy a car.

Million and over	. 55
\$25,000 to 1 Million	119.194
10,000 to \$25,000	390.203
5,000 to 10,000	6,096.027
3,000 to 5,000	1,107.412

Love to all of you.

Hastily

JAN DE GRAAFF

May 25th 1948

SANDY, OREGON
TELEPHONE
GRESHAM 5934

PALATINE HILL
PORTLAND, OREGON
TELEPHONE SEACON 2903

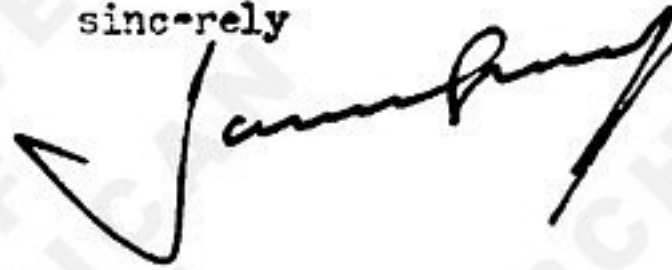
Dear Mrs. Halpert,

Just a line to tell you that the Ben Shahn finally arrived and that we are delighted to have it. Lowy did a superb job on the frame, although I am afraid the bill will be substantial too - we have not heard from him yet.

The Portland Museum job is still not filled and if something is not done soon I am afraid that we might as well be resigned to have the janitor run the museum.

With best personal regards,

sincerely



SOCIÉTÉ ANONYME MUSEUM OF MODERN ART : 1920

TELEPHONE
MILFORD 4-2416

C.O.
KATHERINE S. DREIER
130 WEST RIVER STREET
MILFORD, CONNECTICUT

May 25, 1948

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was most happy to receive your letter of May 19th and to know that our first choice - Sunrise Number 3 - will be in the Collection of the Société Anonyme, and that Mr. Dove's son will let us have it at \$750.00.

As you know we are a very modest organization and at present Yale is unable to do its share in adding to the collection; therefore, our payments will have to cover a year's period. I am enclosing, on the basis of this, our first \$250.00 and will send you the second payment six months from now, and the third payment at the close of the year. I appreciate very much the cooperation of Mr. Dove's estate.

Will you send the painting to me, as Duchamp and I would like to study it before we deliver it to the Yale University Art Gallery, and please extend our appreciation to young Mr. Dove for his cooperation.

Very sincerely yours,

Katherine S. Dreier

Katherine S. Dreier
President

KSD/cn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

HARRIET DYER ADAMS
CURATOR

May 25, 1948

Miss Edith G. Halpert, Director
Ghō Downtown Gallery, Inc.
32 East 51 Street
New York City 22, New York

Dear Miss Halpert:

Mr. Booth is purchasing David Fredenthal's
"Science and the Citizen", and Louis Guglielmi's
"Elements of a Street". He is returning Bernard
Karfiol's "Cows Crossing Field" and Georgia
O'Keeffe's two paintings, "Cliffs Beyond Abiquiu-
Dry Water", "Yellow Cactus Flower".

May we exchange our small Stuart Davis "Land-
scape in the Color of a Pear" for his "Ane" which
we are keeping until we hear from you. Our "Land-
scape . . ." was purchased in 1945 for \$450, can
we be credited with this amount?

I am returning the photograph of Jack Livine's
oil under separate cover. Mr. Booth is not in-
terested in purchasing the painting at this time.

Sincerely,

Rhea Moore

Rhea Moore
Secretary

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UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

May 25, 1948

1-110

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of May 4 and all the information you gave me. The picture turned out to be the chrome-lithograph of "The Old Violin" you mentioned, varnished and pasted on canvas to give it the appearance of a painting.

Sincerely yours,

Justus Bier
Justus Bier

C O P Y

May 27, 1948

Mr. Harry N. Abrams
Book-of-the-Month Club
385 Madison Avenue
New York 17, New York

Dear Harry:

I am enclosing an original and two copies of the Georgia O'Keefe contract.

You will note that the royalty is for 5% instead of 10%. The reason for this is that salesmen's commissions are not taken out of the royalty, as was provided in your contract. Our salesmen are on salary, and for this reason I am quite sure that the net amount to Miss O'Keefe will be as much or more than the 10% provided in the old contract.

All three copies have been signed and, if they meet with the approval of Miss O'Keefe, would you please have her sign all three, keeping the original for her file, returning one to you, and the third copy to us.

Sincerely,

RWHall
vh

Vice President and Controller

Enclosures

May 27, 1948

Mr. John S. Newberry, Jr.,
Detroit Institute of Art
Detroit, Michigan

Dear Mr. Newberry:

Now that the LOOK exhibition is almost over, it occurred to me that I did not see a catalogue of the show. Was one issued? I am very much interested in reading whatever comments may have appeared in the local press. If you have duplicate copies I should appreciate having a set for our files.

I am hoping of course that at least one of the paintings borrowed from us will remain in Detroit, since each of the artist was so very well represented in the collection assembled for the exhibition. May I hear from you.

My very best regards.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, reviewers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KANSAS CITY

NEW YORK



HALL BROTHERS
INCORPORATED

MANUFACTURERS OF
FINE GREETING CARDS

GRAND AVENUE AND MCGEE AT TWENTY-FIFTH
KANSAS CITY 10, MISSOURI

May 27, 1948

Miss Georgia O'Keefe
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss O'Keefe:

The following is the arrangement for your participation in our Christmas and New Years card program:

1. We will pay you a royalty of five (5) percent of the net wholesale selling price of cards on which your picture "CITY - PINK DISH AND GREEN LEAVES" is reproduced. Royalties are to be paid to you annually on the 30th of January of each year for the sales during the preceding calendar year. We will at that time deliver to you a written statement of sales, and you or your agent may examine our books to the extent that they refer to you. Sales are, of course, as actually collected by us and after discounts, returns and allowances, if any.

2. It is understood, of course, that you will not at any time permit anyone to reproduce your picture "CITY - PINK DISH AND GREEN LEAVES" for greeting card purposes or any purposes relating to the promotion or advertising of greeting cards.

We trust that the above arrangements will be satisfactory to you. Will you be good enough to signify your approval by signing the attached copies of this letter and returning them to us. You may retain the original for your files.

Sincerely,

HALL BROTHERS, INC.

By

Raymond W. Hall
Vice President

APPROVED:

Georgia O'Keefe
The Downtown Gallery

"A HALLMARK CARD WILL BEST EXPRESS YOUR PERFECT TASTE. YOUR THOUGHTFULNESS"

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May 27, 1948

Mr. Roy R. Neuberger
160 Broadway
New York, N. Y.

Dear Mr. Neuberger:

While I do want to cooperate with you to the fullest extent, I just cannot bring myself to increase the valuations to the figures that you have listed. Without being stuffy I can say that I regard my integrity as a valuable asset. However I am making some concessions as you will note from the new list I am attaching. Perhaps you can get higher valuations on some of these pictures from some other dealer to create a balance which will please you.

I do hope you will understand.

Sincerely yours

EGH1a

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May 27, 1948

Mr. Roy R. Neuberger
160 Broadway
New York, N. Y.

Dear Mr. Neuberger:

In answer to your request I am listing below a fair market value on the seven paintings:

Suzy Frelinghuysen Composition - 1944	21½x29½	\$400.
David Fredenthal Man at Table (oil) 1942	24x30	450.
Raymond Breinin The Raid - 1941	48x30	1100.
William Zorach Monday in December 1942	15x22	300.
John E. Heliker Fish - 1944	33½x23½	450.
Romare Bearden Madonna and Child 1945	30x38	500.
David Aronson Young Christ Disputing with the Doctors - 1946	25½x33½	650.

I trust that this information is satisfactory.

Sincerely yours

EGH1a

May 27, 1948

Mr. Robert Gilliam
Vanguard Film Company
Hollywood, California

Dear Mr. Gilliam:

Mr. David Selznick suggested that I write to you about a plan which should be of great interest to your organization.

The GREATEST SHOW ON EARTH which has such an extraordinary appeal to the large public, also has special appeal to all creative artists. In conjunction with this motion picture you are working on, we thought a collection of paintings made by the greatest artists in this country, actually on location, would serve as terrific propaganda for the film.

In a recent poll conducted by LOOK Magazine, five of the artists associated with this gallery were selected among the ten greatest painters in the country. All five of these would be available for the project. They are:

STUART DAVIS
YASUO KUNIYOSHI
JACK LEVINE
JOHN MARIN
BEN SHAHN

In addition, I would recommend:

Walt Kuhn
Loren MeIver
Karl Zerbe
Paul Burlin

Franklin Watkins
Georges Schreiber
Bernard Karfiol
Rufino Tomayo

If you are acquainted with the American art reputations, you will realize that this list includes only the top ranking men, all of whom at one time or another were interested in the circus and produced paintings of great quality in this field. I can assemble a portfolio of reproductions to give you an idea what they have accomplished in the past. Each of the artists represents a very specific school in contemporary painting, and the selection as a whole would present a true cross section of progressive painting at its peak in America.

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Because of the importance of these artists and the quality of their work, we can guarantee an extraordinary press with unprecedented publicity in all types of publications: the class magazines, art magazines, newspapers, etc. We could also secure a circulating exhibition opening in New York and continuing through all the key cities, in most instances, in the museums of these cities.

I should very much like to have an opportunity to discuss this matter with you personally, giving you a more detailed outline of the plans. Meanwhile, I can assure you that at no time in history has a promotion of this character been made available.

While it is true that industry has been using artists for the past ten years, and successfully so, the artists used were "safe and sound", and in most instances represented the more mediocre painters. The list I suggest, which can either be decreased to ten or increased to fifteen, is without doubt a scoop, and could not be obtained through any other agency.

May I hear from you.

Sincerely yours,

EDHla

NOT RECORDED

May 27, 1948

Mr. Phillip Wittenberg
70 West 40 Street
New York, N. Y.

Dear Mr. Wittenberg:

I should certainly appreciate a draft of the letter to send to Frankenstein. I do not want to get nasty but can still be firm, though friendly.

Many thanks.

Sincerely yours

EGH1a

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May 28, 1948

Mr. Alfred V. Frankenstein
9 East 10th Street
New York 3, New York
c/o Sayers

Dear Mr. Frankenstein:

You must yourself undoubtedly recall that you have an unfortunate habit of writing letters expressing opinions before those opinions have had time to congeal. You have therefore, from time to time, rashly expressed opinion which later on filled you with rue. When, only you are embarrassed we have no right to complain, but when your opinion so expressed embarrasses us, we have every right to complain.

We are informed that you are now and have written to several of our clients expressing opinions with regard to paintings as sold by us which opinions embodied in themselves possible libel. This, you must understand, we cannot permit.

You will remember that you tacitly agreed to withhold expressions of opinion in the future with regard to Harnett paintings until such time as your judgements thereon had matured. We must now ask you to hold to that and to refrain from expressing to any client of ours any opinion or statement of alleged fact.

Conceivably, we might condone past offenses. You are forcing us to the point at which action may become necessary.

We hope that you will take this letter in the sense in which it is intended. We do not want to be compelled to use the processes of law for our protection. We want you to join in that with us and make it unnecessary.

Yours very truly,